THE ROYAL COLLEGE OF MUSIC

THE ROYAL COLLEGE OF MUSIC.

A Syllabus of the College is forwarded herewith, which contains full information as to the scheme of study, fees, &c., also a slip giving the dates of commencement of the Terms and Halt-terms, and a form of Application for Admission to be filled up and forwarded to the Registrar together with the Entrance Examination fee (£2 2s.), at any time (if possible not less than one week) before the commencement of the Term or Half-term.

There is no limit of age for paying Students except in the Junior Department.

The Entrance Examination is not a "qualifying" one, but is simply for the purpose of ascertaining how much the Student already knows.

The choice of Masters rests absolutely with the Director, and is governed by (*a*) the vacancies existing in the various classes, (*b*) the degree of proficiency or promise shown by the Student at the Entrance Examination. Applicants for admission are, however, at liberty to mention any preference they may have in the matter, and their expressed wishes will receive consideration.

For the convenience of enquirers some addresses are kept at the College of persons who take in College pupils as boarders, but the College authorities undertake no responsibility in the matter, and the pupils or their friends must make their own enquiries and arrangements as to board and lodging.

FRANK POWNALL,

Registrar.

N.B.—Special attention is called to the specimen Rudiments Paper given in the Syllabus and to the rule that pupils are not allowed to take a "second study" until they have passed the lower grade in "Rudiments." Intending applicants for admission are recommended to procure and study Davenport's "Elements of Music" (Longman's), price 1/-.

First issue with £9/9/. fe

(see p. 15)

No. 1160
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THE

ROYAL COLLEGE OF MUSIC,

PRINCE CONSORT ROAD,

SOUTH KENSINGTON, LONDON, S.W.

TELEGRAPHIC ADDRESS—"INITIATIVE, LONDON."

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1903-4.

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The Royal College of Music was founded at the instance and through the exertions of His Majesty the King (then H.R.H. the Prince of Wales), its first President, and was incorporated by Royal Charter on May 23rd, 1883.

THE OBJECTS OF THE COLLEGE.

The objects of the College are, in the words of the Charter—

"First, the advancement of the Art of Music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons whether educated or not at the College, who on examination may prove themselves worthy of such distinctions and evidences of attainment;

"Secondly, the promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom;

"Lastly, generally the encouragement and promotion of the cultivation of Music as an Art throughout our dominions."

THE SITE OF THE COLLEGE.

The College was opened by His Majesty the King (then H.R.H. the Prince of Wales) on Monday, May 7, 1883. The Building originally occupied by the College (situated on the west side of the Royal Albert Hall) was presented by the late Sir C. J. Freake, Bart. This building was in the year 1903 surrendered by the College to the ground landlords, the Royal Commissioners for the Exhibition of 1851, and is now occupied by the Royal College of Organists.

The new College in Prince Consort Road (adjacent to the Royal Albert Hall) was erected through the munificence of the late Mr. Samson Fox, M.I.C.E., at a cost of £48,000, on a site granted by the Royal Commissioners for

the Exhibition of 1851, and held from them at a nominal ground rent for 999 years.

This Building was opened with state ceremony by His Majesty the King (then H.R.H. The Prince of Wales), on behalf of Her late Majesty Queen Victoria, on Wednesday, May 2nd, 1894.

THE CONSTITUTION OF THE COLLEGE.

The Corporation of the College is constituted as follows :— The President, the Vice-Presidents, the Council, the Director and Board of Professors, the Graduates, and the Donors, the latter being either Annual Subscribers of at least £10 or contributors at one time of £50 or upwards.

A General Meeting of the Corporation is held once in each year, at which the Council present their Annual Report on the condition of the College, with a Financial Statement for the year, from May 1 to April 30, audited by the Honorary Auditor.

THE GOVERNING BODY.

The Governing Body consists of the President and the Council, who delegate to an Executive and a Finance Committee respectively the duties of the general management of the College and the investment and control of its funds.

THE TEACHING BODY.

The instruction of the Pupils is conducted, under the superintendence of the Director and Board of Professors, by the Members of the Board and a Teaching Staff, which is selected by the Director, subject to Regulations made by the Council and to their confirmation.

PUPILS.

Pupils of both sexes are admitted to the College, and they consist of :—

SCHOLARS. (See page 16.)
EXHIBITIONERS. (See page 21.)
STUDENTS. (See page 12.)

STUDENTS,

Students before entering the College are required to fill up the official Form of Application issued for that purpose.

Students are admitted on payment of the Entrance Examination Fee and the Tuition Fee without limitation of age. They are examined on entering the College in their Principal and Second Studies and the Rudiments of Music, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. (See specimen paper on page 28.)

Students are not admitted for a shorter period than one year, viz. three terms, and are required to take up the regular course of instruction, as lessons are not given in single subjects. Admission can take place at the beginning of a term, or at the half term. Students entering at a half-term must remain three terms and a half.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him or her, or on his or her behalf, that the Student will obey the rules, and will remain one year (3 terms) at least in the College, and will pay the fees as they become due (see page 15).

Students who have completed three years (nine terms) of general study in the Senior Department, and Scholars who have been at the College for that period, and whose Scholarships have expired, may, with the approval of the Director, continue at the College for the special cultivation of their Principal Study at a reduced Fee (see page 15).

Students are required to give one month's notice before leaving.

THE COLLEGE YEAR.

The year consists of three Terms, as follows:—

First, or Midsummer Term, beginning about the 1st of May.

Second, or Christmas Term, beginning about the 27th of September.

Third, or Easter Term, beginning about the 6th of January.

Notice of the precise date of the beginning and ending of each Term, of the Vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time.

SUBJECTS OF STUDY.

Rudiments of Music.
Harmony, Counterpoint, Analysis, &c.
Composition.
Organ.
Choir Training, Accompaniment, and Transposition.
Pianoforte.
Pianoforte Accompaniment.
Solo Singing.
Choral Singing.
Operatic Singing and Acting.
Sight Singing, Music-Dictation, &c.
Harp.
Violin.
Viola.
Violoncello.
Double Bass.
Wind Instruments.
Orchestration.
Elocution.
*Deportment, Dramatic Action, and Stage Dancing.
*Italian, French, and German.
Concerted Music (Instrumental and Vocal, including Ensemble Playing).
Orchestral Practice.
Playing from Score, both Vocal and Orchestral.
The History of Music, and other subjects relating to Music.

COURSE OF INSTRUCTION.

From the above subjects a Student may adopt the following course, or a part of it, with the consent and at the discretion of the Director:—

1. *Principal Study.*—Two lessons weekly of one hour each (in conjunction with two other Pupils) in either Singing, Violin, Viola, Violoncello, Double Bass, Piano, Organ, Harp, or Wind Instrument; or, in special cases, double lessons once a week in the same proportion. If Composition is taken as Principal Study the lesson is an individual one of half an hour weekly. Pupils will have to pass a certain standard of Harmony and Counterpoint before taking up Composition with the regular Composition master.

2. *Second Study.*—One lesson weekly of one hour (in

*See page 15 (Extra Fees).

conjunction with two other Pupils) in one of the various branches named in the preceding section other than Composition. If Composition is taken as a second study, the lesson is an individual one of fifteen minutes weekly. (The Second Study cannot be taken until the Pupil has passed an Examination in Rudiments of Music. See page 28.)

Foreign Languages, Elocution, or Theoretical Subjects may also be taken as Second Studies; in which case the Pupil will have an individual lesson of fifteen minutes weekly in the selected study.

3. *Music Class, Dictation, and General Subjects connected with Music.*—One lesson weekly in class.

4. *Harmony.*—One lesson weekly in class, after the Pupil has passed out of the class for Rudiments (see page 29), and until the Pupil is sufficiently advanced to pass into the higher grades of Counterpoint.

5. *Counterpoint.*—One lesson weekly in class, after the Pupil has passed the requisite grade in Harmony.

6. *Sight Singing.*—One lesson weekly in class, for Singers only.

7. *Choral Singing.*—One lesson weekly of one hour.

8. *Ensemble Playing.*—Classes are held weekly for Pupils sufficiently advanced.

9. *Orchestral Practice.*—Two hours, twice a week, for Pupils certified to be sufficiently advanced, who are then admitted to the Orchestra as vacancies occur.

10. *Operatic Class.*—This Class is formed of the Pupils selected to take part in the Annual Opera Performance.

11. *History of Music.*—Lectures, fully illustrated by voices and instruments, as announced from time to time.

12. *Choir Training.*—One hour per week in Class, for Organists, when sufficiently advanced, on the recommendation of their teacher.

13. In exceptional cases, when Pupils have passed through all the grades of Counterpoint and Harmony, they are permitted to take Orchestration, Analysis, or Transposition, as an additional Study.

FEES.*

The Entrance Examination Fee is Two Guineas, which must accompany the official form of application for admission.

The tuition fee for Students is £12 12*s.* per term. Students who enter at the half-term pay £6 6*s.* for the rest of that term. No Pupil is admitted for less than three terms, and Students entering at the half-term must remain three terms and a half.

Pupils who are allowed to remain after nine terms for the special cultivation of their Principal Study (see p. 12) pay a fee of £9 9s. per term. This fee includes (subject to the approval of the Director) Harmony, Counterpoint, and History Lectures; also, in the case of instrumentalists sufficiently advanced, Ensemble Class and Orchestra; in the case of vocalists, Choral and Sight Reading Classes; and in the case of organists sufficiently advanced, Choir-training.

All fees are due and payable in advance at the commencement of each term.

EXTRA FEES (OPTIONAL).

	PER TERM £	s.	d.
ADDITIONAL PRINCIPAL STUDY:—			
Two lessons a week	6	6	0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee	4	16	0
ADDITIONAL PRINCIPAL STUDY:—			
One lesson a week	3	3	0
ADDITIONAL SECOND STUDY:—			
One lesson a week	2	2	0
CLASSES—One lesson a week:—			
Italian, French, German, Elocution, Dramatic, Deportment, Stage Dancing . each	1	1	0

Pupils wishing to take up Foreign Languages, Deportment, Dramatic Action, or Stage Dancing, should give notice to that effect when sending in the official form to enter the College, as these Classes can only be formed provided sufficient names are received.

* Cheques to be made payable to "The Royal College of Music or order," and crossed "London and Westminster Bank."

*SCHOLARS.

Scholarships may be created, from time to time, by the College, or by Corporations, or by individuals, under such conditions as the Council may determine.

Scholarships are of two kinds—

(1.) FREE OPEN SCHOLARSHIPS.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

Scholarships are gained by competition only. They entitle the holder to a thorough and systematic FREE EDUCATION in theoretical and practical music, and are as a rule tenable for a period of three years at the College only. But a Scholarship may be awarded for a shorter period or terminated at any time, should the Council consider the health, progress, or conduct of the Scholar to be unsatisfactory, and the Council shall not be required to give any reason for terminating a Scholarship; or the period may be extended should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

Before entering the College each Scholar is required to sign an Agreement binding him or her to obey the rules of the College, and to remain for the entire term of the Scholarship except when prevented by illness or some other exceptional or unavoidable cause. Such Agreement must be countersigned by the parent or guardian of the Scholar or some other person willing to undertake the responsibility on his or her behalf.

Each Scholar must also present a testimonial to good character, and satisfy the Medical Officer of the College as to his or her state of health.

A person elected to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of being able to pay for his or her education or education and maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

* The holders of the Exhibitions founded by the Savage Club and the Associated Board respectively (*see page* 22) are, during their tenure of such Exhibitions, subject to the same rules as Scholars.

The College does not provide for the control of any Scholar during the vacations.

Candidates for Scholarships are eligible between the following ages, reckoned at the date of their Preliminary Examination :—

COMPOSITION, Males and Females between 13 and 21.

PIANOFORTE, Males between 13 and 18, Females between 13 and 19.

ORGAN, Males between 13 and 19, Females between 13 and 20.

HARP, Males between 13 and 18, Females between 13 and 19.

VIOLIN and VIOLA, Males and Females between 13 and 18.

VIOLONCELLO, Males and Females between 13 and 20.

DOUBLE BASS, Males between 13 and 24.

WIND INSTRUMENTS, Males between 17 and 27.

SINGING, Males between 18 and 24, Females between 17 and 22.

(1.) FREE OPEN SCHOLARSHIPS.

There are fifty-three Open Scholarships, which provide free musical education ; and in some special cases grants towards maintenance are added.

These Scholarships are open to all classes of His Majesty's subjects within the stated ages, and are obtainable by competitive examination only.

When any of these Scholarships are declared to be open for competition due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of testing the candidates, and selecting those whose qualifications are such as to give a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Competition at the College.

Vacancies in the Open Scholarships are announced about November in each year, and the Final Competition takes place in the following February or March.

Should there be no election to a Scholarship in any one or more of the subjects offered for competition, for lack of Candidates being found of a sufficiently high standard therein, the Council may, on the recommendation of the Director and Board of Professors, award the vacant Scholarship to a Candidate in such other subject as may be decided.

Any Scholarship, the election to which is not confirmed by the Council, whether on account of the physical disqualification of the Candidate or from any other cause, will be dealt with in like manner.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Competition, which is held at the College.

The Free Open Scholarships include the following:

The Courtenay Scholarship,
founded by Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.;

The Wilson Scholarship,
founded by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.;

The Morley Scholarship,
founded by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq., M.P.;

The Elizabeth Pringle Memorial Scholarship,
founded by The Dowager Lady Harvey, of South Hampstead, in memory of her mother, Lady Elizabeth Pringle;

each of which provides a sum not exceeding fifty guineas per annum towards maintenance during the College terms;

The Lord Charles Bruce Scholarship,
founded by the late Lady Charles Bruce in memory of her husband the Right Hon. Lord Charles Bruce,

which provides a sum not exceeding forty pounds per annum towards maintenance;

The Dove Scholarship,
founded by the late Edwin Samuel Dove, of Kilsby, Northamptonshire, for the study of the Violoncello; and

The George Grove Memorial Scholarship,
founded by the Council in memory of the late Sir George Grove (first Director of the College) for Composition;

which provide free musical education only at the College.

Vacancies occurring in any one of the above named Scholarships, are, on the recommendation of the Director and Board of Professors, filled by the Council from the holders of Open Scholarships.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

These Scholarships are founded by the gift of such a sum of money as shall when invested produce an annual income sufficient to provide either musical education or musical education and a sum not exceeding fifty guineas per annum towards maintenance during the College terms. They are obtainable by competition only, of which due notice is given as vacancies arise. They may bear such name as the donor desires, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

A Preliminary Examination is held in the locality, but the Final Competition takes place at the College. All Candidates attending at the College for this purpose must pay an examination fee of One Guinea. In the case of Colonial Scholarships the Examination held in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following eleven Close or Local Scholarships have been founded. These (with the exception of the last two) provide a sum not exceeding fifty guineas per annum towards maintenance during the College Terms, as well as free musical education;—

The South Province of Victoria Scholarship,
by the late Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,
by the late Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,
by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Liverpool Scholarship,
by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,
by the late A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,
by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,
by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Kent Scholarship,
by subscription, for natives of the county of Kent, for residents therein of not less than five years' standing and for children of parents one or both of whom are residents therein of not less than five years' standing.

The S. Ernest Palmer (Berkshire) Scholarship.
by S. Ernest Palmer, Esq., for natives of the county of Berks, for residents therein of not less than

five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship by subscription, restricted to the following persons :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society, or

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin, or

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

The Bristol Scholarship,

by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein of not less than five years' standing.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been founded:—

The Council Exhibitions.

At the end of each Term £50 is awarded in Exhibitions, of which £20 is competed for by Students of not less than two or more than five Terms standing ;* and £30 by Students of not less than five Terms standing.*

The above amounts may be apportioned among the

* In qualifying for Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

Competitors in each Subject of Study, in such manner as the Board of Professors think fit.

The Charlotte Holmes Exhibition (£15 annual value), for Students of not less than nine terms standing.*

The Pauer Memorial Exhibition (£7 10*s.* annual value), to be awarded to the Student of at least one year's standing in the College who shall attain the highest position among the *proxime* in the Pianoforte Department of the Open Scholarship Competition in each year.

The amounts awarded in the above Exhibitions will be applied to the reduction of Fees for the three Terms next ensuing.

† **The Associated Board of The Royal Academy of Music and The Royal College of Music** give Exhibitions each year tenable for two years at the College, providing during that period a course of musical instruction similar to that given to Scholars. These Exhibitions are open to all who take Honours in the Senior or Junior Grades Local Centre Examinations of the Associated Board held in the year in which such Exhibitions are offered for competition, and who have previously passed a School Examination of the Board.

Full particulars regarding these Exhibitions may be obtained at the office of the Associated Board, 14, Hanover Square, London, W.

† **The Savage Club Exhibition**

has been founded by the Savage Club for the purpose of granting free musical education in the College, after competition, to persons who belong to some one of the following classes, and is tenable for three years :—

(1.) Who are sons or daughters of Members of the Savage Club ; failing these,

* In qualifying for Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

† *See* Footnote on page 16.

(2.) Those who may be relatives of Members of the Savage Club, in some degree not more distant than that of second cousin ; failing these,

(3.) Who may be sons or daughters of persons qualified to be elected as Members of the Savage Club.

EXAMINATIONS.

Scholars, Exhibitioners, and Students are examined as follows:—

1. At the end of each Term all Pupils in the two lower grades of Principal Studies, and the lowest grade of Second Studies, and all Pupils not graded, are examined in their practical work. Pupils in all grades of Harmony, Counterpoint, and Rudiments are also examined.

   These Examinations are conducted by Members of the Board of Professors.

2. At the end of each College year the whole of the Pupils are examined in all their studies. The Examination of the higher grades is conducted by Musicians not on the Teaching Staff of the College, in conjunction with Members of the Board of Professors. The outside Examiners report the result of their Examination to the President.

PRIZES.

Rewards of Merit are from time to time offered to the Pupils for competition, of which the following is the list :—

Messrs. Challen and Son give a Gold Medal (annual) for Pianoforte playing.

The John Hopkinson Medals founded by George W. Brown, Esq., in commemoration of the late John Hopkinson, Esq., as a Musician and Manufacturer of Pianofortes. These Medals (1 gold and 1 silver) are awarded annually for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by Piano players, once in three years. The next competition will be in July, 1905.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1906.

Messrs. W. E. Hill and Sons give an Annual Prize of a Violin, bow, and a case, of their own make, to be awarded by the Director to such Violin Pupil as he may consider most worthy.

Rajah Sir S. M. Tagore, C.I.E., of Calcutta, has given the sum of 4,000 rupees for the foundation of a Gold Medal in commemoration of the marriage of Their Royal Highnesses the Prince and Princess of Wales. The medal is to be awarded by the Director annually to the most generally deserving Pupil (male and female alternately).

Henry Leslie (Herefordshire Philharmonic) Prize. This prize, which is of the annual value of £10, has been founded by the Herefordshire Philharmonic Society in memory of the late Henry Leslie, and is open for competition to singing pupils, the preference being given, as between competitors of equal merit, to a pupil being a native of Herefordshire or Shropshire, or of any place within the Diocese of Hereford.

The late Edwin Samuel Dove (in addition to the Scholarship before mentioned) has bequeathed a sum of money to the College for the purpose of giving an annual prize to the Pupil that distinguishes himself or herself most in general excellence, assiduity and industry. The prize is of the value of £13.

The Arthur Sullivan Prize. This prize, which is of the annual value of £5, has been founded by Miss Harriet J. Pole in memory of the late Sir Arthur Sullivan, and is

open for competiton to a pupil of the College, being a British subject, who gives the best proofs of ability and progress in Composition at the Annual Examination.

The Ffrangcon Davies (Schubert) Prize, of the annual value of £10 10*s*., given by D. Ffrangcon Davies, Esq.. for three years (1902-4), and to be awarded to the singer who, at a competition to be held annually, shall give the best rendering of a selection of Schubert's songs.

NOTE: *A Pupil having gained a Prize shall not be eligible to compete subsequently for the same Prize.*

CONCERTS AND OPERAS.

Concerts, to which admission is wholly by invitation, are held about once a fortnight during term in the Concert Hall of the College, in order to show the results of the studies of the Pupils.

Public Orchestral Concerts are from time to time given by the College in London and in Provincial towns.

A Public Opera Performance is given annually at one of the London Theatres. The following Operas have been thus performed :—

1885. Figaro (Acts I. and II.) : Mozart.
1886. Les deux journées : Cherubini.
1887. Der Freischütz : Weber.
1888. The Merry Wives of Windsor : Nicolai.
1889. The Taming of the Shrew : Goetz.
1890. Cosi fan tutte : Mozart.
1891. The Barber of Bagdad : Cornelius.
1892. Orpheus : Gluck.
1893. Genoveva : Schumann.
1894. Le Roi l'a dit : Délibes.
1895. Dido and Æneas : Purcell (Bi-centenary Commemoration).
1896. Falstaff : Verdi.
1898. Don Juan : Mozart. / Flying Dutchman : Wagner.
1899. Magic Flute : Mozart.
1900. Euryanthe : Weber.
1901. Much ado About Nothing : Stanford.
1902. Fidelio : Beethoven.

THE COLLEGE LIBRARY.

The College possesses a large and valuable Library, including that of the Antient Concerts, presented by Her late Majesty Queen Victoria ; that of the Sacred Harmonic Society ; and also many musical instruments.

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

THE DONALDSON MUSEUM.

Honorary Curator—GEORGE DONALDSON, ESQ.

This valuable Collection of ancient musical instruments was presented to His Majesty the King (then H.R.H. The Prince of Wales) for the College by Mr. George Donaldson, who also personally superintended and defrayed the expenses of the decoration and furnishing of the Museum in the style of the Italian Renaissance of the sixteenth century.

The Museum is open to the public at certain hours during term time.

GENERAL REGULATIONS.

Pupils, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All Pupils, in their Principal and Second Studies, must remain in the teaching room for one hour, that is, for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each Term, signed by the several Teachers con-

cerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be reported to the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to the number of terms during which they have been on the College books, signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the Certificate for Associateship (A.R.C.M.); (*see* page 30).

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for the A.R.C.M. Examination in their Principal Subject, the Fee will be remitted for their First Examination.

The Pupils have, to a certain extent, free access to many concerts and musical performances in the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

Luncheons, teas, and light refreshments may be obtained by the Pupils in the College at moderate charges.

JUNIOR DEPARTMENT.

A Junior Department has been established for the purpose of providing sound and adequate musical education for Pupils under the age of 16 years. For Fees, Course of Study, and Regulations, see Junior Department Syllabus.

LODGINGS

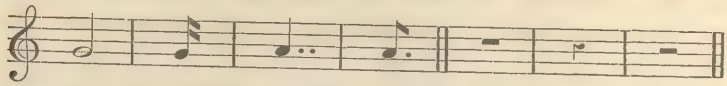
(*See page* 36).

RUDIMENTS EXAMINATION (see pp. 12 & 14).

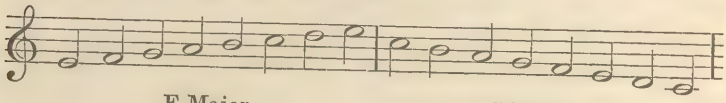
No. 1.

Specimen of Questions to be answered by Pupils on entering the College before they can take up a Second Study.

1.—Name these notes and rests, and give the value of each in semiquavers.



2.—Place the proper sharps or flats before the notes in the following scales :—



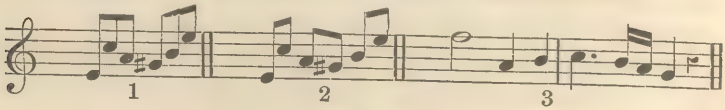
E Major. C Minor.

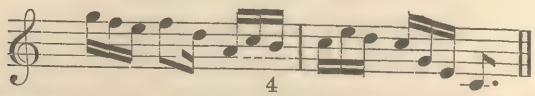
3.—What is the relative major of F minor? Of G sharp minor?

4.—Write the key-signatures of D major, B flat major, and E flat minor.

5.—Write the ascending scales of G minor and F sharp minor in three forms, naming each.

6.—Put the time-signatures to these phrases :—





7.—Under each of these six headings write three different time-signatures :—

Duple		Triple		Quadruple	
Simple.	Compound.	Simple.	Compound.	Simple.	Compound.

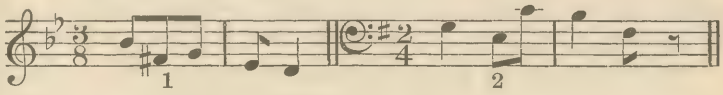
RUDIMENTS EXAMINATION (see No. 4, p. 14).

No. 2.

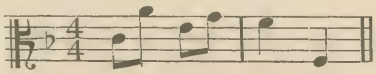
Specimen of Questions to be answered by Pupils before entering the Harmony Class.

1.—Draw the great stave of eleven lines; number the lines, beginning with the lowest, and say upon which you place the F, C, and G clefs.

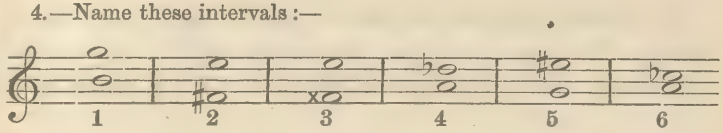
2.—Write phrase No. 1 in Alto clef, phrase No. 2. in Tenor, keeping the same pitch.



3.—Write this phrase in the Treble clef :—



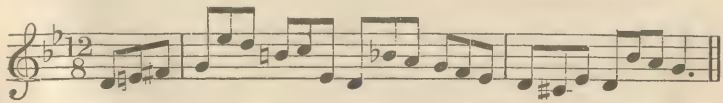
4.—Name these intervals :—



5.—Invert and name all the intervals given in Question 4.

6.—Give an example each of (1) a compound interval, (2) a consonant interval, (3) a chromatic interval, (4) a dissonant interval.

7.—Transpose this into F sharp minor.



8.—In the key of G sharp minor write the sub-mediant, the leading note, the supertonic, and the dominant.

EXAMINATION FOR CERTIFICATE OF PROFICIENCY BEARING WITH IT THE TITLE OF

ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC.

(*For full particulars see special Syllabus.*)

A Certificate of Proficiency is granted for excellence in a particular branch of Music; but the Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and bears the signature of the President, or of one of the Vice-Presidents, according to the provisions of the Charter.

The holder of a Certificate of Proficiency bears the title of "ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC," and is entitled to place the letters A.R.C.M. after his or her name.

The Examination takes place at the College in or about April in each year on the date mentioned in the Special Syllabus of this Examination (which is usually issued in or about the month of August), and is open to all comers, whether Pupils of the College or not, without restriction of age.

Candidates intending to enter must fill up and forward to the College, not less than six weeks before the date fixed for the examination, the official Form of Application issued for that purpose.

Full particulars and conditions of this Examination, with the lists of pieces, &c., in which the Candidates will be examined, are contained in the special Syllabus.

Specimens of past Papers of the Grammar of Music, Figured Bass, Optional Harmony and Counterpoint, and Theory of Music, are issued gratis, so long as they remain in print.

FEES.

A Fee of Five Guineas must be paid for the First Examination in one subject. An additional subject, or subjects, may be taken on payment of a further Fee of One Guinea each for the First Examination only.

A Candidate failing to satisfy the Examiners at the First Examination may enter for a Second Examination in the same subject or subjects in the following year on payment of a Fee of Two and a Half Guineas for each subject.

The Fee for every Third Examination in any subject will be Five Guineas.

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for Examination in their Principal Subject, the Fee will be remitted for their First Examination.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, or both, must work a special paper. There is no Extra Fee for this Examination.

No Fees will be returned save on account of serious illness or other very exceptional cause, *and at the discretion* of the Council. In case of illness a medical certificate must be immediately forwarded to the Registrar.

On application being made to the Registrar, accompanied by an Enquiry Fee of Two Shillings and Sixpence for each subject, Candidates will be informed of the number of marks awarded under each heading in the Examiners' Reports.

I.—PIANOFORTE, SOLO PERFORMANCE.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

II.—TEACHING THE PIANOFORTE.

(*See* Foot-note.)

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.

2. To harmonize a given figured bass in four parts.

3. To give an outline of a course of instruction in technical exercises, studies and pieces.

4. To name studies of different degrees of difficulty suitable for special purposes. For identification, the first bar of each study is to be quoted.

The term "Special Purposes" refers to the various departments of technique. The Candidate's answers should show a general acquaintance with the Studies of Bertini, Clementi, Cramer, Czerny, Moscheles, &c.

5. To name special composers, and particular compositions, the study of which would be likely to assist the progress of the pupil in respect of (*a*) technical execution, (*b*) improvement in style and expression.

6. To answer, questions on terms and signs relating to tempo, expression, and phrasing.

PRACTICAL WORK.

7. To play any scales or arpeggios required by the Examiners and to answer questions on the position of the hands. The playing of scales in double thirds and double sixths is not compulsory.

8. To answer questions on the rendering of such ornaments as occur in the works of Bach, Mozart, and Beethoven.

9. To give practical illustration of the fingering of passages submitted by the Examiners.

10. To detect inaccuracies in the rendering of a composition well known to the Candidate.

The Examiner will select and play a portion of a movement from one of the Sonatas of Beethoven to be chosen by the Candidate (but excluding Op. 49 and the easy Sonatinas, as also the first movement of the Sonata in C sharp minor, Op. 27), and will purposely introduce such errors as are likely to be made by the average pupil. These errors must be pointed out by the Candidate.

11. To perform pieces of moderate length chosen by the Candidate and guaranteed to have been learnt without assistance, or any portions of such pieces which the Examiners may select. The pieces must consist of (*a*) a movement by J. S. Bach, (*b*) a movement by Beethoven, and (*c*) a Study by Clementi or Cramer.

12. To read a simple piece at sight.

NOTE.—*Candidates for "Pianoforte Teaching" Certificate must pass in* **both** *Practical Work and Paper Work. If they pass in one or the other only, the pass in that respect will be allowed to count for any subsequent Examination to complete their Pass on payment of a fee of £2 12s. 6d. each time.*

III.—ORGAN.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To harmonize a given melody on the instrument.
   To play from a figured bass.
   To play from four-part vocal score, including C clefs.
   To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To answer questions on the construction and treatment of the organ.

A Candidate for Organ may, at his option (without extra Fee), work a paper on Choir-training.

IV.—STRING INSTRUMENTS.

PRACTICAL WORK.

Candidates in Violin, Viola, Violoncello, and Double Bass will be required—

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To transpose.
3. To read at sight.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To construct an accompaniment for a second instrument of the same kind to a given melody, and in the case of Violin and Viola only, to add a part to a given subject, so that the two parts con be played simultaneously on the same instrument.

V.—HARP.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VI.—WIND INSTRUMENTS.

PRACTICAL WORK.

Candidates will be required—

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VII.—PUBLIC SINGING.

PRACTICAL WORK.

Candidates will be required—

1. To sing all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select. Certain pieces specified in the lists are to be sung from memory.
2. To read at sight.
3. To play on the Pianoforte an accompaniment, selected and prepared by the Candidate.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VIII.—TEACHING SINGING.

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on subjects appertaining to the physiology of the voice and to the teaching of Singing.

PRACTICAL WORK.

4. To answer questions viva voce (with practical illustrations where required) on the following subjects :—

   (*a*) The best preliminary instruction to insure a correct and effective delivery of a Song.
   (*b*) The characteristics of "Recitative" and the best method of teaching its interpretation.
   (*c*) Technical studies best adapted to produce flexibility in singing.
   (*d*) The maximum time which should be devoted to the practice of singing so as to avoid the risk of fatigue.
   (*e*) The essentials of a distinct and correct pronunciation in singing.
   (*f*) The meaning of "diction."
   (*g*) The essentials of good phrasing and expression in singing.

5. To undergo tests :—

   (*a*) For accuracy of ear by singing and naming intervals.
   (*b*) For sense of time and rhythm.

6. To accompany on the pianoforte at sight, and to transpose at sight pieces or accompaniments selected by the Examiners.

IX.—THEORY OF MUSIC.

Each Candidate will be required to pass an examination in—

(*a*) Harmony.
(*b*) Counterpoint, Canon, and Fugue.
(*c*) Instrumentation.
(*d*) Form..

Candidates will not be expected to write in more than five parts.

X.—COMPOSITION.

Each Candidate will be required—

To send in Compositions of different classes and characters, including orchestral and choral works, one week before the date of the Examination ; also to work a paper to show the Candidate's proficiency in the technique of the art.

NOTE.—*Candidates in Theory and Composition will also be required to attend viva voce Examination.*

LODGINGS.

There is no accommodation for residence in the College, but fifty Female Pupils are received into the Alexandra House, which was erected by the liberality of the late Sir Francis Cook, Bart., under the patronage of Her Majesty the Queen (then H.R.H. the Princess of Wales), for the accommodation of Female Pupils studying in Art, Music, and Science, on the Estate of the Royal Commissioners for the Exhibition of 1851. Terms can be obtained from Miss Palmer, Lady Superintendent, Alexandra House, Kensington Gore, S.W.

This Syllabus is subject to alteration from time to time, with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

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November, 1903.

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Junior Department.

OBJECT.

The object of the **Junior Department** of the College is to provide sound and adequate musical education for young Pupils whose time is also occupied by the necessities of their general education.

PUPILS.

No one above sixteen years of age will be allowed to enter the Junior Department, nor will Pupils be permitted to remain in or return to it after the expiration of the term or vacation during which they shall have attained that age.*

Before entering the College, Pupils are required to fill up the official Form of Application issued for that purpose.

Pupils are required to give notice a fortnight before the end of the term if they intend to leave.

THE COLLEGE YEAR.

The College year extends from May 1st to April 30th, and is divided into three terms of about twelve weeks each.

The Midsummer Term begins about the 1st of May.

The Christmas Term begins about the 27th September.

The Easter Term begins about the 6th of January.

Notice of the precise date of the beginning and ending of each term, of the Vacations, of extra holidays (if any), and of the hours of Instruction will be given.

* NOTE.—Students having passed from the Junior Department into the Senior and entering for the Council Exhibitions offered in the latter department, will compete on the basis that two Terms completed in the Junior Department will be reckoned as equal to one Term in the Senior.

COURSE OF INSTRUCTION.

The following are the subjects of Study in the Junior Department :—

Pianoforte.
Organ.
Violin.
Viola.
Violoncello.
Wind Instruments.
Singing.

Principal Subject.—Two lessons weekly of one hour each, in conjunction with one other Pupil, in any one of the above subjects.

Rudiments of Music.—One lesson weekly of one hour in class.

Harmony.—One lesson weekly of one hour in class after passing the Class for Rudiments.

Every effort will be made to arrange the classes so that the general education of the pupils may be interfered with as little as possible.

The teaching will be under the supervision of the Director and Board of Professors, who are responsible to the Council for its efficiency.

FEES.*

The Entrance Examination Fee is One Guinea, which must be forwarded with the official Form of Application issued by the College.

Pupils passing from the Junior to the Senior Department will be required to pay a further Entrance Fee of One Guinea.

The Tuition Fee is Six Guineas per term payable in advance. This Fee covers one Principal Subject, and, in addition, Rudiments of Music ; or, when sufficiently advanced, Harmony.

* Cheques to be made payable to the "Royal College of Music or Order, and crossed "London and Westminster Bank."

Additional Subjects (one lesson a week of 30 minutes) may be taken on payment of a further sum of Three Guineas per term for each subject.

Sight Singing will be Ten Shillings per term extra.

No lessons will be given until the Fees are paid.

EXAMINATIONS.

Pupils are examined on entering the College in their Subject of Study and the Rudiments of Music, the object being to ascertain the standard of their proficiency.

Terminal Examinations will be held by the Director and Board of Professors from time to time as they may think fit.

GENERAL REGULATIONS.

Before the admission of a Pupil to the Junior Department his or her Parent or Guardian will be required to give such references as shall satisfy the Director; and will also be required to fill up and sign a statement as to the age of the Pupil.

Pupils must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. If absent for more than three consecutive lessons on account of sickness, a medical certificate must be supplied.

Pupils, in their Principal Study, must remain in the teaching room for one hour, that is for 30 minutes in addition to their own individual lesson.

The Director is empowered by the Council to request any Pupils to withdraw who prove unfit for the work of the College, or fail to adapt themselves to its discipline.

Pupils or past Pupils of the College are not allowed to add the initials of the College to their names, until they have gained the certificate for Associateship (A.R.C.M.).

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THE ROYAL COLLEGE OF MUSIC.

A Syllabus of the College is forwarded herewith, which contains full information as to the scheme of study, fees, &c., also a slip giving the dates of commencement of the Terms and Half-terms, and a form of Application for Admission to be filled up and forwarded to the Registrar together with the Entrance Examination fee (£2 2s.), at any time (if possible not less than one week) before the commencement of the Term or Half-term.

There is no limit of age for paying Students except in the Junior Department.

The Entrance Examination is not a "qualifying" one, but is simply for the purpose of ascertaining how much the Student already knows.

The choice of Masters rests absolutely with the Director, and is governed by (*a*) the vacancies existing in the various classes, (*b*) the degree of proficiency or promise shown by the Student at the Entrance Examination. Applicants for admission are, however, at liberty to mention any preference they may have in the matter, and their expressed wishes will receive consideration.

For the convenience of enquirers some addresses are kept at the College of persons who take in College pupils as boarders, but the College authorities undertake no responsibility in the matter, and the pupils or their friends must make their own enquiries and arrangements as to board and lodging.

FRANK POWNALL,

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N.B.—Special attention is called to the specimen Rudiments Paper given in the Syllabus and to the rule that pupils are not allowed to take a "second study" until they have passed the lower grade in "Rudiments." Intending applicants for admission are recommended to procure and study Davenport's "Elements of Music" (Longman's), price 1/-.

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*MR. ALBERT VISETTI.
MR. RICHARD TEMPLE.
MR. S. P. WADDINGTON.

Ensemble Class (Chamber Music).

*SENOR E. FERNANDEZ ARBOS.
*MR. ACHILLE RIVARDE.
MR. A. C. BENT.
MR. H. HAYDN INWARDS.
MR. MAURICE SONS.
MR. JASPER SUTCLIFFE, A.R.C.M.

Ensemble Class (Wind Instruments).

*SIR CHARLES V. STANFORD, D.C.L., M.A., Mus. Doc. Cantab. & Oxon.

Ensemble Class (Vocal).

*MR. ALBERT VISETTI.

Sight Singing Class.

DR. F. J. SAWYER, Mus. Doc. Oxon.
MR. SIDNEY P. WADDINGTON.

Choral Class.

*SIR WALTER PARRATT, M.V.O., Mus. Doc. Oxon.

Orchestral Practice.

*SIR CHARLES V. STANFORD, D.C.L., M.A., Mus. Doc. Cantab. & Oxon.

The Royal College of Music was founded at the instance and through the exertions of His Majesty the King (then H.R.H. the Prince of Wales), its first President, and was incorporated by Royal Charter on May 23rd, 1883.

THE OBJECTS OF THE COLLEGE.

The objects of the College are, in the words of the Charter—

"First, the advancement of the Art of Music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons whether educated or not at the College, who on examination may prove themselves worthy of such distinctions and evidences of attainment;

"Secondly, the promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom;

"Lastly, generally the encouragement and promotion of the cultivation of Music as an Art throughout our dominions."

THE SITE OF THE COLLEGE.

The College was opened by His Majesty the King (then H.R.H. the Prince of Wales) on Monday, May 7, 1883. The Building originally occupied by the College (situated on the west side of the Royal Albert Hall) was presented by the late Sir C. J. Freake, Bart. This building was in the year 1903 surrendered by the College to the ground landlords, the Royal Commissioners for the Exhibition of 1851, and is now occupied by the Royal College of Organists.

The new College in Prince Consort Road (adjacent to the Royal Albert Hall) was erected through the munificence of the late Mr. Samson Fox, M.I.C.E., at a cost of £48,000, on a site granted by the Royal Commissioners for

the Exhibition of 1851, and held from them at a nominal ground rent for 999 years.

This Building was opened with state ceremony by His Majesty the King (then H.R.H. The Prince of Wales), on behalf of Her late Majesty Queen Victoria, on Wednesday, May 2nd, 1894.

THE CONSTITUTION OF THE COLLEGE.

The Corporation of the College is constituted as follows :— The President, the Vice-Presidents, the Council, the Director and Board of Professors, the Graduates, and the Donors, the latter being either Annual Subscribers of at least £10 or contributors at one time of £50 or upwards.

A General Meeting of the Corporation is held once in each year, at which the Council present their Annual Report on the condition of the College, with a Financial Statement for the year, from May 1 to April 30, audited by the Honorary Auditor.

THE GOVERNING BODY.

The Governing Body consists of the President and the Council, who delegate to an Executive and a Finance Committee respectively the duties of the general management of the College and the investment and control of its funds.

THE TEACHING BODY.

The instruction of the Pupils is conducted, under the superintendence of the Director and Board of Professors, by the Members of the Board and a Teaching Staff, which is selected by the Director, subject to Regulations made by the Council and to their confirmation.

PUPILS.

Pupils of both sexes are admitted to the College, and they consist of:—

SCHOLARS. (See page 16.)
EXHIBITIONERS. (See page 21.)
STUDENTS. (See page 12.)

STUDENTS.

Students before entering the College are required to fill up the official Form of Application issued for that purpose.

Students are admitted on payment of the Entrance Examination Fee and the Tuition Fee without limitation of age. They are examined on entering the College in their Principal and Second Studies and the Rudiments of Music, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. (See specimen paper on page 28.)

Students are not admitted for a shorter period than one year, viz. three terms, and are required to take up the regular course of instruction, as lessons are not given in single subjects. Admission can take place at the beginning of a term, or at the half term. Students entering at a half-term must remain three terms and a half.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him or her, or on his or her behalf, that the Student will obey the rules, and will remain one year (3 terms) at least in the College, and will pay the fees as they become due (see page 15).

Students who have completed three years (nine terms) of general study in the Senior Department, and Scholars who have been at the College for that period, and whose Scholarships have expired, may, with the approval of the Director, continue at the College for the special cultivation of their Principal Study at a reduced Fee (see page 15).

Students are required to give one month's notice before leaving.

THE COLLEGE YEAR.

The year consists of three Terms, as follows:—

First, or Midsummer Term, beginning about the 1st of May.

Second, or Christmas Term, beginning about the 27th of September.

Third, or Easter Term, beginning about the 6th of January.

Notice of the precise date of the beginning and ending of each Term, of the Vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time.

SUBJECTS OF STUDY.

Rudiments of Music.
Harmony, Counterpoint, Analysis, &c.
Composition.
Organ.
Choir Training, Accompaniment, and Transposition.
Pianoforte.
Pianoforte Accompaniment.
Solo Singing.
Choral Singing.
Operatic Singing and Acting.
Sight Singing, Music-Dictation, &c.
Harp.
Violin.
Viola.
Violoncello.
Double Bass.
Wind Instruments.
Orchestration.
Elocution.
*Deportment, Dramatic Action, and Stage Dancing.
*Italian, French, and German.
Concerted Music (Instrumental and Vocal, including Ensemble Playing).
Orchestral Practice.
Playing from Score, both Vocal and Orchestral.
The History of Music, and other subjects relating to Music.

COURSE OF INSTRUCTION.

From the above subjects a Student may adopt the following course, or a part of it, with the consent and at the discretion of the Director:—

1. *Principal Study.*—Two lessons weekly of one hour each (in conjunction with two other Pupils) in either Singing, Violin, Viola, Violoncello, Double Bass, Piano, Organ, Harp, or Wind Instrument; or, in special cases, double lessons once a week in the same proportion. If Composition is taken as Principal Study the lesson is an individual one of half an hour weekly. Pupils will have to pass a certain standard of Harmony and Counterpoint before taking up Composition with the regular Composition master.

2. *Second Study.*—One lesson weekly of one hour (in

*See page 15 (Extra Fees).

conjunction with two other Pupils) in one of the various branches named in the preceding section other than Composition. If Composition is taken as a second study, the lesson is an individual one of fifteen minutes weekly. (The Second Study cannot be taken until the Pupil has passed an Examination in Rudiments of Music. See page 28.)

Foreign Languages, Elocution, or Theoretical Subjects may also be taken as Second Studies; in which case the Pupil will have an individual lesson of fifteen minutes weekly in the selected study.

3. *Music Class, Dictation, and General Subjects connected with Music.*—One lesson weekly in class.

4. *Harmony.*—One lesson weekly in class, after the Pupil has passed out of the class for Rudiments (see page 29), and until the Pupil is sufficiently advanced to pass into the higher grades of Counterpoint.

5. *Counterpoint.*—One lesson weekly in class, after the Pupil has passed the requisite grade in Harmony.

6. *Sight Singing.*—One lesson weekly in class, for Singers only.

7. *Choral Singing.*—One lesson weekly of one hour.

8. *Ensemble Playing.*—Classes are held weekly for Pupils sufficiently advanced.

9. *Orchestral Practice.*—Two hours, twice a week, for Pupils certified to be sufficiently advanced, who are then admitted to the Orchestra as vacancies occur.

10. *Operatic Class.*—This Class is formed of the Pupils selected to take part in the Annual Opera Performance.

11. *History of Music.*—Lectures, fully illustrated by voices and instruments, as announced from time to time.

12. *Choir Training.*—One hour per week in Class, for Organists, when sufficiently advanced, on the recommendation of their teacher.

13. In exceptional cases, when Pupils have passed through all the grades of Counterpoint and Harmony, they are permitted to take Orchestration, Analysis, or Transposition, as an additional Study.

FEES.*

The Entrance Examination Fee is Two Guineas, which must accompany the official form of application for admission.

The tuition fee for Students is £12 12*s.* per term. Students who enter at the half-term pay £6 6*s.* for the rest of that term. No Pupil is admitted for less than three terms, and Students entering at the half-term must remain three terms and a half.

Pupils who are allowed to remain after nine terms for the special cultivation of their Principal Study (see p. 12) pay a fee of £9 9s. per term. This fee includes (subject to the approval of the Director) Harmony, Counterpoint, and History Lectures; also, in the case of instrumentalists sufficiently advanced, Ensemble Class and Orchestra; in the case of vocalists, Choral and Sight Reading Classes; and in the case of organists sufficiently advanced, Choir-training.

All fees are due and payable in advance at the commencement of each term.

EXTRA FEES (OPTIONAL).

	PER TERM £	s.	d.
ADDITIONAL PRINCIPAL STUDY:—			
Two lessons a week	6	6	0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee .	4	16	0
ADDITIONAL PRINCIPAL STUDY:—			
One lesson a week	3	3	0
ADDITIONAL SECOND STUDY:—			
One lesson a week	2	2	0
CLASSES—One lesson a week:—			
Italian, French, German, Elocution, Dramatic, Deportment, Stage Dancing . each	1	1	0

Pupils wishing to take up Foreign Languages, Deportment, Dramatic Action, or Stage Dancing, should give notice to that effect when sending in the official form to enter the College, as these Classes can only be formed provided sufficient names are received.

* Cheques to be made payable to "The Royal College of Music or order," and crossed "London and Westminster Bank."

*SCHOLARS.

Scholarships may be created, from time to time, by the College, or by Corporations, or by individuals, under such conditions as the Council may determine.

Scholarships are of two kinds—

(1.) FREE OPEN SCHOLARSHIPS.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

Scholarships are gained by competition only. They entitle the holder to a thorough and systematic FREE EDUCATION in theoretical and practical music, and are as a rule tenable for a period of three years at the College only. But a Scholarship may be awarded for a shorter period or terminated at any time, should the Council consider the health, progress, or conduct of the Scholar to be unsatisfactory, and the Council shall not be required to give any reason for terminating a Scholarship; or the period may be extended should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

Before entering the College each Scholar is required to sign an Agreement binding him or her to obey the rules of the College, and to remain for the entire term of the Scholarship except when prevented by illness or some other exceptional or unavoidable cause. Such Agreement must be countersigned by the parent or guardian of the Scholar or some other person willing to undertake the responsibility on his or her behalf.

Each Scholar must also present a testimonial to good character, and satisfy the Medical Officer of the College as to his or her state of health.

A person elected to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of being able to pay for his or her education or education and maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

* The holders of the Exhibitions founded by the Savage Club and the Associated Board respectively (*see page* 22) are, during their tenure of such Exhibitions, subject to the same rules as Scholars.

The College does not provide for the control of any Scholar during the vacations.

Candidates for Scholarships are eligible between the following ages, reckoned at the date of their Preliminary Examination :—

COMPOSITION, Males and Females between 13 and 21.

PIANOFORTE, Males between 13 and 18, Females between 13 and 19.

ORGAN, Males between 13 and 19, Females between 13 and 20.

HARP, Males between 13 and 18, Females between 13 and 19.

VIOLIN and VIOLA, Males and Females between 13 and 18.

VIOLONCELLO, Males and Females between 13 and 20.

DOUBLE BASS, Males between 13 and 24.

WIND INSTRUMENTS, Males between 17 and 27.

SINGING, Males between 18 and 24, Females between 17 and 22.

(1.) FREE OPEN SCHOLARSHIPS.

There are fifty-four Open Scholarships, which provide free musical education ; and in some special cases grants towards maintenance are added.

These Scholarships are open to all classes of His Majesty's subjects within the stated ages, and are obtainable by competitive examination only.

When any of these Scholarships are declared to be open for competition due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of testing the candidates, and selecting those whose qualifications are such as to give a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Competition at the College.

Vacancies in the Open Scholarships are announced about November in each year, and the Final Competition takes place in the following February or March.

Should there be no election to a Scholarship in any one or more of the subjects offered for competition, for lack of Candidates being found of a sufficiently high standard therein, the Council may, on the recommendation of the Director and Board of Professors, award the vacant Scholarship to a Candidate in such other subject as may be decided.

Any Scholarship, the election to which is not confirmed by the Council, whether on account of the physical disqualification of the Candidate or from any other cause, will be dealt with in like manner.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Competition, which is held at the College.

The Free Open Scholarships include the following:

The Courtenay Scholarship,
founded by the late Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.;

The Wilson Scholarship,
founded by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.;

The Morley Scholarship,
founded by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq., M.P.;

The Elizabeth Pringle Memorial Scholarship,
founded by The Dowager Lady Harvey, of South Hampstead, in memory of her mother, Lady Elizabeth Pringle;

each of which provides a sum not exceeding fifty guineas per annum towards maintenance during the College terms;

The Lord Charles Bruce Scholarship,
founded by the late Lady Charles Bruce in memory of her husband the Right Hon. Lord Charles Bruce,

which provides a sum not exceeding forty pounds per annum towards maintenance;

The Dove Scholarship,
founded by the late Edwin Samuel Dove, of Kilsby, Northamptonshire, for the study of the Violoncello;

The George Grove Memorial Scholarship,
founded by the Council in memory of the late Sir George Grove (first Director of the College) for Composition; and

The Laura Clark Scholarship,
Founded by Mrs. Laura S. Clark;

each of which provides free musical education only at the College.

Vacancies occurring in any one of the above named Scholarships, are, on the recommendation of the Director and Board of Professors, filled by the Council from the holders of Open Scholarships.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

These Scholarships are founded by the gift of such a sum of money as shall when invested produce an annual income sufficient to provide either musical education or musical education and a sum not exceeding fifty guineas per annum towards maintenance during the College terms. They are obtainable by competition only, of which due notice is given as vacancies arise. They may bear such name as the donor desires, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

A Preliminary Examination is held in the locality, but the Final Competition takes place at the College. All Candidates attending at the College for this purpose must pay an examination fee of One Guinea. In the case of Colonial Scholarships the Examination held in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following eleven Close or Local Scholarships have been founded. These (with the exception of the last two) provide a sum not exceeding fifty guineas per annum towards maintenance during the College Terms, as well as free musical education :—

The South Province of Victoria Scholarship,
by the late Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,
by the late Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,
by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Liverpool Scholarship,
by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,
by the late A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,
by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,
by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Kent Scholarship,
by subscription, for natives of the county of Kent, for residents therein of not less than five years' standing and for children of parents one or both of whom are residents therein of not less than five years' standing.

The S. Ernest Palmer (Berkshire) Scholarship.
by S. Ernest Palmer, Esq., for natives of the county of Berks, for residents therein of not less than

five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship by subscription, restricted to the following persons :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society, or

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin, or

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

The Bristol Scholarship,

by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein of not less than five years' standing.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been founded :—

The Council Exhibitions.

At the end of each Term £50 is awarded in Exhibitions, of which £20 is competed for by Students of not less than two or more than five Terms standing ;* and £30 by Students of not less than five Terms standing.*

The above amounts may be apportioned among the

* In qualifying for Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

Competitors in each Subject of Study, in such manner as the Board of Professors think fit.

The Charlotte Holmes Exhibition (£15 annual value), for Students of not less than nine terms standing.*

The Pauer Memorial Exhibition (£7 10*s.* annual value), to be awarded to the Student of at least one year's standing in the College who shall attain the highest position among the *proxime* in the Pianoforte Department of the Open Scholarship Competition in each year.

The amounts awarded in the above Exhibitions will be applied to the reduction of Fees for the three Terms next ensuing.

† **The Associated Board of The Royal Academy of Music and The Royal College of Music** give Exhibitions each year tenable for two years at the College, providing during that period a course of musical instruction similar to that given to Scholars. These Exhibitions are open to all who take Honours in the Senior or Junior Grades Local Centre Examinations of the Associated Board held in the year in which such Exhibitions are offered for competition, and who have previously passed a School Examination of the Board.

Full particulars regarding these Exhibitions may be obtained at the office of the Associated Board, 14, Hanover Square, London, W.

† **The Savage Club Exhibition**

has been founded by the Savage Club for the purpose of granting free musical education in the College, after competition, to persons who belong to some one of the following classes, and is tenable for three years :—

(1.) Who are sons or daughters of Members of the Savage Club ; failing these,

* In qualifying for Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

† *See* Footnote on page 16.

(2.) Those who may be relatives of Members of the Savage Club, in some degree not more distant than that of second cousin ; failing these,

(3.) Who may be sons or daughters of persons qualified to be elected as Members of the Savage Club.

EXAMINATIONS.

Scholars, Exhibitioners, and Students are examined as follows:—

1. At the end of each Term all Pupils in the two lower grades of Principal Studies, and the lowest grade of Second Studies, and all Pupils not graded, are examined in their practical work. Pupils in all grades of Harmony, Counterpoint, and Rudiments are also examined.

   These Examinations are conducted by Members of the Board of Professors.

2. At the end of each College year the whole of the Pupils are examined in all their studies. The Examination of the higher grades is conducted by Musicians not on the Teaching Staff of the College, in conjunction with Members of the Board of Professors. The outside Examiners report the result of their Examination to the President.

PRIZES.

Rewards of Merit are from time to time offered to the Pupils for competition, of which the following is the list :—

Messrs. Challen and Son give a Gold Medal (annual) for Pianoforte playing.

The John Hopkinson Medals founded by George W. Brown, Esq., in commemoration of the late John Hopkinson, Esq., as a Musician and Manufacturer of Pianofortes. These Medals (1 gold and 1 silver) are awarded annually for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by Piano players, once in three years. The next competition will be in July, 1905.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1906.

Messrs. W. E. Hill and Sons give an Annual Prize of a Violin, bow, and a case, of their own make, to be awarded by the Director to such Violin Pupil as he may consider most worthy.

Rajah Sir S. M. Tagore, C.I.E., of Calcutta, has given the sum of 4,000 rupees for the foundation of a Gold Medal in commemoration of the marriage of Their Royal Highnesses the Prince and Princess of Wales. The medal is to be awarded by the Director annually to the most generally deserving Pupil (male and female alternately).

Henry Leslie (Herefordshire Philharmonic) Prize. This prize, which is of the annual value of £10, has been founded by the Herefordshire Philharmonic Society in memory of the late Henry Leslie, and is open for competition to singing pupils, the preference being given, as between competitors of equal merit, to a pupil being a native of Herefordshire or Shropshire, or of any place within the Diocese of Hereford.

The late Edwin Samuel Dove (in addition to the Scholarship before mentioned) has bequeathed a sum of money to the College for the purpose of giving an annual prize to the Pupil that distinguishes himself or herself most in general excellence, assiduity and industry. The prize is of the value of £13.

The Arthur Sullivan Prize. This prize, which is of the annual value of £5, has been founded by Miss Harriet J. Pole in memory of the late Sir Arthur Sullivan, and is

open for competiton to a pupil of the College, being a British subject, who gives the best proofs of ability and progress in Composition at the Annual Examination.

NOTE: *A Pupil having gained a Prize shall not be eligible to compete subsequently for the same Prize.*

CONCERTS AND OPERAS.

Concerts, to which admission is wholly by invitation, are held about once a fortnight during term in the Concert Hall of the College, in order to show the results of the studies of the Pupils.

Public Orchestral Concerts are from time to time given by the College in London and in Provincial towns.

A Public Opera Performance is given annually at one of the London Theatres. The following Operas have been thus performed :—

1885. Figaro (Acts I. and II.): Mozart.
1886. Les deux journées: Cherubini.
1887. Der Freischütz: Weber.
1888. The Merry Wives of Windsor: Nicolai.
1889. The Taming of the Shrew: Goetz.
1890. Cosi fan tutte: Mozart.
1891. The Barber of Bagdad: Cornelius.
1892. Orpheus: Gluck.
1893. Genoveva: Schumann.
1894. Le Roi l'a dit: Délibes.
1895. Dido and Æneas: Purcell (Bi-centenary Commemoration).
1896. Falstaff: Verdi.
1898. Don Juan: Mozart. / Flying Dutchman: Wagner.
1899. Magic Flute: Mozart.
1900. Euryanthe: Weber.
1901. Much ado About Nothing: Stanford.
1902. Fidelio: Beethoven.
1903. Hansel and Gretel: Humperdinck.

THE COLLEGE LIBRARY.

The College possesses a large and valuable Library, including that of the Antient Concerts, presented by Her late Majesty Queen Victoria ; that of the Sacred Harmonic Society ; and also many musical instruments.

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

THE DONALDSON MUSEUM.

Honorary Curator—GEORGE DONALDSON, ESQ.

This valuable Collection of ancient musical instruments was presented to His Majesty the King (then H.R.H. The Prince of Wales) for the College by Mr. George Donaldson, who also personally superintended and defrayed the expenses of the decoration and furnishing of the Museum in the style of the Italian Renaissance of the sixteenth century.

The Museum is open to the public at certain hours during term time.

GENERAL REGULATIONS.

Pupils, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All Pupils, in their Principal and Second Studies, must remain in the teaching room for one hour, that is, for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each Term, signed by the several Teachers con-

cerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be reported to the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to the number of terms during which they have been on the College books, signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the Certificate for Associateship (A.R.C.M.); (*see* page 30).

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for the A.R.C.M. Examination in their Principal Subject, the Fee will be remitted for their First Examination.

The Pupils have, to a certain extent, free access to many concerts and musical performances in the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

Luncheons, teas, and light refreshments may be obtained by the Pupils in the College at moderate charges.

JUNIOR DEPARTMENT.

A Junior Department has been established for the purpose of providing sound and adequate musical education for Pupils under the age of 16 years. For Fees, Course of Study, and Regulations, see Junior Department Syllabus.

LODGINGS

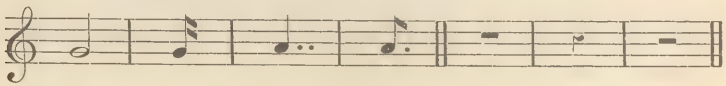
(*See page* 36).

RUDIMENTS EXAMINATION (see pp. 12 & 14).

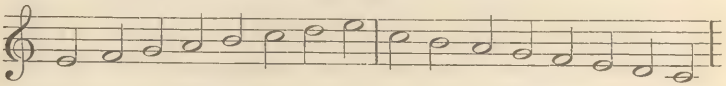
No. 1.

Specimen of Questions to be answered by Pupils on entering the College before they can take up a Second Study.

1.—Name these notes and rests, and give the value of each in semiquavers.



2.—Place the proper sharps or flats before the notes in the following scales :—



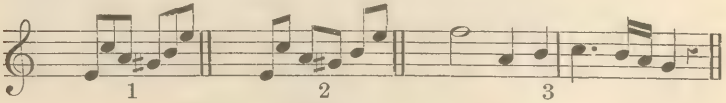
E Major. C Minor.

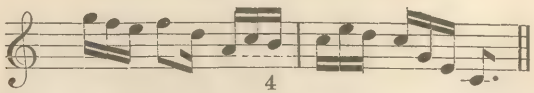
3.—What is the relative major of F minor? Of G sharp minor?

4.—Write the key-signatures of D major, B flat major, and E flat minor.

5.—Write the ascending scales of G minor and F sharp minor in three forms, naming each.

6.—Put the time-signatures to these phrases :—





7.—Under each of these six headings write three different time-signatures :—

Duple		Triple		Quadruple	
Simple.	Compound.	Simple.	Compound.	Simple.	Compound.

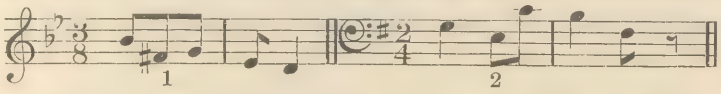
RUDIMENTS EXAMINATION (see No. 4, p. 14).

No. 2.

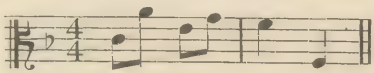
Specimen of Questions to be answered by Pupils before entering the Harmony Class.

1.—Draw the great stave of eleven lines; number the lines, beginning with the lowest, and say upon which you place the F, C, and G clefs.

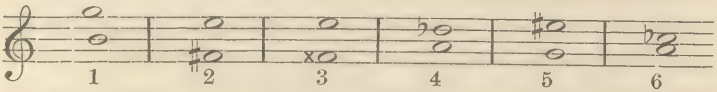
2.—Write phrase No. 1 in Alto clef, phrase No. 2. in Tenor, keeping the same pitch.



3.—Write this phrase in the Treble clef :—



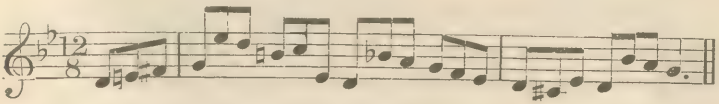
4.—Name these intervals :—



5.—Invert and name all the intervals given in Question 4.

6.—Give an example each of (1) a compound interval, (2) a consonant interval, (3) a chromatic interval, (4) a dissonant interval.

7.—Transpose this into F sharp minor.



8.—In the key of G sharp minor write the sub-mediant, the leading note, the supertonic, and the dominant.

EXAMINATION FOR CERTIFICATE OF PROFICIENCY BEARING WITH IT THE TITLE OF

ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC.

(*For full particulars see special Syllabus.*)

A Certificate of Proficiency is granted for excellence in a particular branch of Music; but the Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and bears the signature of the President, or of one of the Vice-Presidents, according to the provisions of the Charter.

The holder of a Certificate of Proficiency bears the title of "ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC," and is entitled to place the letters A.R.C.M. after his or her name.

The Examination takes place at the College in or about April in each year on the date mentioned in the Special Syllabus of this Examination (which is usually issued in or about the month of August), and is open to all comers, whether Pupils of the College or not, without restriction of age.

Candidates intending to enter must fill up and forward to the College, not less than six weeks before the date fixed for the examination, the official Form of Application issued for that purpose.

Full particulars and conditions of this Examination, with the lists of pieces, &c., in which the Candidates will be examined, are contained in the special Syllabus.

Specimens of past Papers of the Grammar of Music, Figured Bass, Optional Harmony and Counterpoint, and Theory of Music, are issued gratis, so long as they remain in print.

FEES.

A Fee of Five Guineas must be paid for the First Examination in one subject. An additional subject, or subjects, may be taken on payment of a further Fee of One Guinea each for the First Examination only.

A Candidate failing to satisfy the Examiners at the First Examination may enter for a Second Examination in the same subject or subjects in the following year on payment of a Fee of Two and a Half Guineas for each subject.

The Fee for every Third Examination in any subject will be Five Guineas.

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for Examination in their Principal Subject, the Fee will be remitted for their First Examination.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, or both, must work a special paper. There is no Extra Fee for this Examination.

No Fees will be returned save on account of serious illness or other very exceptional cause, *and at the discretion* of the Council. In case of illness a medical certificate must be immediately forwarded to the Registrar.

On application being made to the Registrar, accompanied by an Enquiry Fee of Two Shillings and Sixpence for each subject, Candidates will be informed of the number of marks awarded under each heading in the Examiners' Reports.

I.—PIANOFORTE, SOLO PERFORMANCE.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

II.—TEACHING THE PIANOFORTE.

(*See* Foot-note.)

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.

2. To harmonize a given figured bass in four parts.

3. To give an outline of a course of instruction in technical exercises, studies and pieces.

4. To name studies of different degrees of difficulty suitable for special purposes. For identification, the first bar of each study is to be quoted.

The term "Special Purposes" refers to the various departments of technique. The Candidate's answers should show a general acquaintance with the Studies of Bertini, Clementi, Cramer, Czerny, Moscheles, &c.

5. To name special composers, and particular compositions, the study of which would be likely to assist the progress of the pupil in respect of (*a*) technical execution, (*b*) improvement in style and expression.

6. To answer, questions on terms and signs relating to tempo, expression, and phrasing.

PRACTICAL WORK.

7. To play any scales or arpeggios required by the Examiners and to answer questions on the position of the hands. The playing of scales in double thirds and double sixths is not compulsory.

8. To answer questions on the rendering of such ornaments as occur in the works of Bach, Mozart, and Beethoven.

9. To give practical illustration of the fingering of passages submitted by the Examiners.

10. To detect inaccuracies in the rendering of a composition well known to the Candidate.

The Examiner will select and play a portion of a movement from one of the Sonatas of Beethoven to be chosen by the Candidate (but excluding Op. 49 and the easy Sonatinas, as also the first movement of the Sonata in C sharp minor, Op. 27), and will purposely introduce such errors as are likely to be made by the average pupil. These errors must be pointed out by the Candidate.

11. To perform pieces of moderate length chosen by the Candidate and guaranteed to have been learnt without assistance, or any portions of such pieces which the Examiners may select. The pieces must consist of (*a*) a movement by J. S. Bach, (*b*) a movement by Beethoven, and (*c*) a Study by Clementi or Cramer.

12. To read a simple piece at sight.

NOTE.—*Candidates for "Pianoforte Teaching" Certificate must pass in* **both** *Practical Work and Paper Work. If they pass in one or the other only, the pass in that respect will be allowed to count for any subsequent Examination to complete their Pass on payment of a fee of £2 12s. 6d. each time.*

III.—ORGAN.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To harmonize a given melody on the instrument.
   To play from a figured bass.
   To play from four-part vocal score, including C clefs.
   To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To answer questions on the construction and treatment of the organ.

A Candidate for Organ may, at his option (without extra Fee), work a paper on Choir-training.

IV.—STRING INSTRUMENTS.

PRACTICAL WORK.

Candidates in Violin, Viola, Violoncello, and Double Bass will be required –

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To transpose.
3. To read at sight.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To construct an accompaniment for a second instrument of the same kind to a given melody, and in the case of Violin and Viola only, to add a part to a given subject, so that the two parts con be played simultaneously on the same instrument.

V.—HARP.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VI.—WIND INSTRUMENTS.

PRACTICAL WORK.

Candidates will be required—

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VII.—PUBLIC SINGING.

PRACTICAL WORK.

Candidates will be required—

1. To sing all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select. Certain pieces specified in the lists are to be sung from memory.
2. To read at sight.
3. To play on the Pianoforte an accompaniment, selected and prepared by the Candidate.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VIII.—TEACHING SINGING.

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on subjects appertaining to the physiology of the voice and to the teaching of Singing.

PRACTICAL WORK.

4. To answer questions viva voce (with practical illustrations where required) on the following subjects :—

(*a*) The best preliminary instruction to insure a correct and effective delivery of a Song.
(*b*) The characteristics of "Recitative" and the best method of teaching its interpretation.
(*c*) Technical studies best adapted to produce flexibility in singing.
(*d*) The maximum time which should be devoted to the practice of singing so as to avoid the risk of fatigue.
(*e*) The essentials of a distinct and correct pronunciation in singing.
(*f*) The meaning of "diction."
(*g*) The essentials of good phrasing and expression in singing.

5. To undergo tests :—

(*a*) For accuracy of ear by singing and naming intervals.
(*b*) For sense of time and rhythm.

6. To accompany on the pianoforte at sight, and to transpose at sight pieces or accompaniments selected by the Examiners.

IX.—THEORY OF MUSIC.

Each Candidate will be required to pass an examination in—

(*a*) Harmony.
(*b*) Counterpoint, Canon, and Fugue.
(*c*) Instrumentation.
(*d*) Form..

Candidates will not be expected to write in more than five parts.

X.—COMPOSITION.

Each Candidate will be required—

To send in Compositions of different classes and characters, including orchestral and choral works, one week before the date of the Examination ; also to work a paper to show the Candidate's proficiency in the technique of the art.

NOTE.—*Candidates in Theory and Composition will also be required to attend viva voce Examination.*

LODGINGS.

There is no accommodation for residence in the College, but fifty Female Pupils are received into the Alexandra House, which was erected by the liberality of the late Sir Francis Cook, Bart., under the patronage of Her Majesty the Queen (then H.R.H. the Princess of Wales), for the accommodation of Female Pupils studying in Art, Music, and Science, on the Estate of the Royal Commissioners for the Exhibition of 1851. Terms can be obtained from Miss Palmer, Lady Superintendent, Alexandra House, Kensington Gore, S.W.

This Syllabus is subject to alteration from time to time, with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,
Hon. Secretary.

May, 1904.

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THE ROYAL COLLEGE OF MUSIC.

A Syllabus of the College is forwarded herewith, which contains full information as to the scheme of study, fees, &c., also a slip giving the dates of commencement of the Terms and Half-terms, and a form of Application for Admission to be filled up and forwarded to the Registrar together with the Entrance Examination fee (£2 2*s.*), at any time (if possible not less than one week) before the commencement of the Term or Half-term.

There is no limit of age for paying Students except in the Junior Department.

The Entrance Examination is not a "qualifying" one, but is simply for the purpose of ascertaining how much the Student already knows.

The choice of Masters rests absolutely with the Director, and is governed by (*a*) the vacancies existing in the various classes, (*b*) the degree of proficiency or promise shown by the Student at the Entrance Examination. Applicants for admission are, however, at liberty to mention any preference they may have in the matter, and their expressed wishes will receive consideration.

For the convenience of enquirers some addresses are kept at the College of persons who take in College pupils as boarders, but the College authorities undertake no responsibility in the matter, and the pupils or their friends must make their own enquiries and arrangements as to board and lodging.

FRANK POWNALL,

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N.B.—Special attention is called to the specimen Rudiments Paper given in the Syllabus and to the rule that pupils are not allowed to take a "second study" until they have passed the lower grade in "Rudiments." Intending applicants for admission are recommended to procure and study Davenport's "Elements of Music" (Longman's), price 1/-.

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*SIR CHARLES V. STANFORD, D.C.L., M.A., MUS. DOC. CANTAB. & OXON.
DR. H. WALFORD DAVIES, MUS. DOC. CANTAB., A.R.C.M.
MR. G. JACOBI.
MR. ARTHUR SOMERVELL, MUS. BAC. CANTAB.
DR. CHARLES WOOD, M.A., MUS. DOC. CANTAB., A.R.C.M.

Harmony, Counterpoint, Analysis, &c.

*SIR J. FREDERICK BRIDGE, M.V.O., MUS. DOC. OXON.
DR. H. WALFORD DAVIES, MUS. DOC. CANTAB., A.R.C.M.
DR. F. E. GLADSTONE, MUS. DOC. CANTAB.
DR. F. J. READ, MUS. DOC. OXON.
MR. ARTHUR SOMERVELL, MUS. BAC. CANTAB.
MR. SIDNEY P. WADDINGTON.
DR. CHARLES WOOD, M.A., MUS. DOC. CANTAB. A.R.C.M.

Music Class, Rudiments, Dictation, &c.

*SIR WALTER PARRATT, M.V.O., Mus. Doc. Oxon.
DR. F. J. READ, Mus. Doc. Oxon.

History of Music.

THE DIRECTOR.

Dramatic Class.

MR. RICHARD TEMPLE.

Elocution.

MR. CAIRNS JAMES.

Deportment and Stage Dancing.

MR. B. SOUTTEN.

French.

MONS. F. THÉMOIN.

Italian.

SIGNOR F. ROSSI.

German.

HERR A. G. HALTENHOFF.

Operatic Class.

*SIR CHARLES V. STANFORD, D.C.L., M.A., Mus. Doc. Cantab. & Oxon.
*MR. ALBERT VISETTI.
MR. RICHARD TEMPLE.
MR. S. P. WADDINGTON.

Ensemble Class (Chamber Music).

*SENOR E. FERNANDEZ ARBOS.
*MR. ACHILLE RIVARDE.
MR. A. C. BENT.
MR. H. HAYDN INWARDS.
MR. MAURICE SONS.
MR. JASPER SUTCLIFFE, A.R.C.M.

Ensemble Class (Wind Instruments).

*SIR CHARLES V. STANFORD, D.C.L., M.A., Mus. Doc. Cantab. & Oxon.

Ensemble Class (Vocal).

*MR. ALBERT VISETTI.

Sight Singing Class.

DR. F. J. SAWYER, Mus. Doc. Oxon.
MR. SIDNEY P. WADDINGTON.

Choral Class.

*SIR WALTER PARRATT, M.V.O., Mus. Doc. Oxon.

Orchestral Practice.

*SIR CHARLES V. STANFORD, D.C.L., M.A., Mus Doc. Cantab. & Oxon.

The Royal College of Music was founded at the instance and through the exertions of His Majesty the King (then H.R.H. the Prince of Wales), its first President, and was incorporated by Royal Charter on May 23rd, 1883.

THE OBJECTS OF THE COLLEGE.

The objects of the College are, in the words of the Charter—

"First, the advancement of the Art of Music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons whether educated or not at the College, who on examination may prove themselves worthy of such distinctions and evidences of attainment;

"Secondly, the promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom;

"Lastly, generally the encouragement and promotion of the cultivation of Music as an Art throughout our dominions."

THE SITE OF THE COLLEGE.

The College was opened by His Majesty the King (then H.R.H. the Prince of Wales) on Monday, May 7, 1883. The Building originally occupied by the College (situated on the west side of the Royal Albert Hall) was presented by the late Sir C. J. Freake, Bart. This building was in the year 1903 surrendered by the College to the ground landlords, the Royal Commissioners for the Exhibition of 1851, and is now occupied by the Royal College of Organists.

The new College in Prince Consort Road (adjacent to the Royal Albert Hall) was erected through the munificence of the late Mr. Samson Fox, M.I.C.E., at a cost of £48,000, on a site granted by the Royal Commissioners for

the Exhibition of 1851, and held from them at a nominal ground rent for 999 years.

This Building was opened with state ceremony by His Majesty the King (then H.R.H. The Prince of Wales), on behalf of Her late Majesty Queen Victoria, on Wednesday, May 2nd, 1894.

THE CONSTITUTION OF THE COLLEGE.

The Corporation of the College is constituted as follows :— The President, the Vice-Presidents, the Council, the Director and Board of Professors, the Graduates, and the Donors, the latter being either Annual Subscribers of at least £10 or contributors at one time of £50 or upwards.

A General Meeting of the Corporation is held once in each year, at which the Council present their Annual Report on the condition of the College, with a Financial Statement for the year, from May 1 to April 30, audited by the Honorary Auditor.

THE GOVERNING BODY.

The Governing Body consists of the President and the Council, who delegate to an Executive and a Finance Committee respectively the duties of the general management of the College and the investment and control of its funds.

THE TEACHING BODY.

The instruction of the Pupils is conducted, under the superintendence of the Director and Board of Professors, by the Members of the Board and a Teaching Staff, which is selected by the Director, subject to Regulations made by the Council and to their confirmation.

PUPILS.

Pupils of both sexes are admitted to the College, and they consist of :—

STUDENTS. (See page 12.)
SCHOLARS. (See page 16.)
EXHIBITIONERS. (See page 21.)

STUDENTS,

Students before entering the College are required to fill up the official Form of Application issued for that purpose.

Students are admitted on payment of the Entrance Examination Fee and the Tuition Fee without limitation of age. They are examined on entering the College in their Principal and Second Studies and the Rudiments of Music, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. (See specimen paper on page 28.)

Students are not admitted for a shorter period than one year, viz. three terms, and are required to take up the regular course of instruction, as lessons are not given in single subjects. Admission can take place at the beginning of a term, or at the half term. Students entering at a half-term must remain three terms and a half.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him or her, or on his or her behalf, that the Student will obey the rules, and will remain one year (3 terms) at least in the College, and will pay the fees as they become due (see page 15).

Students who have completed three years (nine terms) of general study in the Senior Department, and Scholars who have been at the College for that period, and whose Scholarships have expired, may, with the approval of the Director, continue at the College for the special cultivation of their Principal Study at a reduced Fee (see page 15).

Students are required to give one month's notice before leaving.

THE COLLEGE YEAR.

The year consists of three Terms, as follows:—

First, or Midsummer Term, beginning about the 1st of May.

Second, or Christmas Term, beginning about the 27th of September.

Third, or Easter Term, beginning about the 6th of January.

Notice of the precise date of the beginning and ending of each Term, of the Vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time

SUBJECTS OF STUDY.

Rudiments of Music.
Harmony, Counterpoint, Analysis, &c.
Composition.
Organ.
Choir Training, Accompaniment, and Transposition.
Pianoforte.
Pianoforte Accompaniment.
Solo Singing.
Choral Singing.
Operatic Singing and Acting.
Sight Singing, Music-Dictation, &c.
Harp.
Violin.
Viola.
Violoncello.
Double Bass.
Wind Instruments.
Orchestration.
Elocution.
*Deportment, Dramatic Action, and Stage Dancing.
*Italian, French, and German.
Concerted Music (Instrumental and Vocal, including Ensemble Playing).
Orchestral Practice.
Playing from Score, both Vocal and Orchestral.
The History of Music, and other subjects relating to Music.

COURSE OF INSTRUCTION.

From the above subjects a Student may adopt the following course, or a part of it, with the consent and at the discretion of the Director:—

1. *Principal Study.*—Two lessons weekly of one hour each (in conjunction with two other Pupils) in either Singing, Violin, Viola, Violoncello, Double Bass, Piano, Organ, Harp, or Wind Instrument; or, in special cases, double lessons once a week in the same proportion. If Composition is taken as Principal Study the lesson is an individual one of half an hour weekly. Pupils will have to pass a certain standard of Harmony and Counterpoint before taking up Composition with the regular Composition master.

2. *Second Study.*—One lesson weekly of one hour (in

*See page 15 (Extra Fees).

conjunction with two other Pupils) in one of the various branches named in the preceding section other than Composition. If Composition is taken as a second study, the lesson is an individual one of fifteen minutes weekly. (The Second Study cannot be taken until the Pupil has passed an Examination in Rudiments of Music. See page 28.)

Foreign Languages, Elocution, or Theoretical Subjects may also be taken as Second Studies; in which case the Pupil will have an individual lesson of fifteen minutes weekly in the selected study.

3. *Music Class, Dictation, and General Subjects connected with Music.*—One lesson weekly in class.

4. *Harmony.*—One lesson weekly in class, after the Pupil has passed out of the class for Rudiments (see page 29), and until the Pupil is sufficiently advanced to pass into the higher grades of Counterpoint.

5. *Counterpoint.*—One lesson weekly in class, after the Pupil has passed the requisite grade in Harmony.

6. *Sight Singing.*—One lesson weekly in class, for Singers only.

7. *Choral Singing.*—One lesson weekly of one hour.

8. *Ensemble Playing.*—Classes are held weekly for Pupils sufficiently advanced.

9. *Orchestral Practice.*—Two hours, twice a week, for Pupils certified to be sufficiently advanced, who are then admitted to the Orchestra as vacancies occur.

10. *Operatic Class.*—This Class is formed of the Pupils selected to take part in the Annual Opera Performance.

11. *History of Music.*—Lectures, fully illustrated by voices and instruments, as announced from time to time.

12. *Choir Training.*—One hour per week in Class, for Organists, when sufficiently advanced, on the recommendation of their teacher.

13. In exceptional cases, when Pupils have passed through all the grades of Counterpoint and Harmony, they are permitted to take Orchestration, Analysis, or Transposition, as an additional Study.

FEES.*

The Entrance Examination Fee is Two Guineas, which must accompany the official form of application for admission.

The tuition fee for Students is £12 12*s.* per term. Students who enter at the half-term pay £6 6*s.* for the rest of that term. No Pupil is admitted for less than three terms, and Students entering at the half-term must remain three terms and a half.

Pupils who are allowed to remain after nine terms for the special cultivation of their Principal Study (see p. 12) pay a fee of £9 9s. per term. This fee includes (subject to the approval of the Director) Harmony, Counterpoint, and History Lectures; also, in the case of instrumentalists sufficiently advanced, Ensemble Class and Orchestra; in the case of vocalists, Choral and Sight Reading Classes; and in the case of organists sufficiently advanced, Choir-training.

All fees are due and payable in advance at the commencement of each term.

EXTRA FEES (OPTIONAL).

	PER TERM: £	s.	d.
ADDITIONAL PRINCIPAL STUDY:—			
Two lessons a week	6	6	0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee .	4	16	0
ADDITIONAL PRINCIPAL STUDY:—			
One lesson a week	3	3	0
ADDITIONAL SECOND STUDY:—			
One lesson a week	2	2	0
CLASSES—One lesson a week:—			
Italian, French, German, Elocution, Dramatic, Deportment, Stage Dancing . each	1	1	0

Pupils wishing to take up Foreign Languages, Deportment, Dramatic Action, or Stage Dancing, should give notice to that effect when sending in the official form to enter the College, as these Classes can only be formed provided sufficient names are received.

* Cheques to be made payable to "The Royal College of Music or order," and crossed "London and Westminster Bank." Scotch, Irish, and Channel Islands cheques should be made out for an additional sixpence to cover Bank charges.

*SCHOLARS.

Scholarships may be created, from time to time, by the College, or by Corporations, or by individuals, under such conditions as the Council may determine.

Scholarships are of two kinds—

(1.) FREE OPEN SCHOLARSHIPS.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

Scholarships are gained by competition only. They entitle the holder to a thorough and systematic FREE EDUCATION in theoretical and practical music, and are as a rule tenable for a period of three years at the College only. But a Scholarship may be awarded for a shorter period or terminated at any time, should the Council consider the health, progress, or conduct of the Scholar to be unsatisfactory, and the Council shall not be required to give any reason for terminating a Scholarship ; or the period may be extended should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

Before entering the College each Scholar is required to sign an Agreement binding him or her to obey the rules of the College, and to remain for the entire term of the Scholarship except when prevented by illness or some other exceptional or unavoidable cause. Such Agreement must be countersigned by the parent or guardian of the Scholar or some other person willing to undertake the responsibility on his or her behalf.

Each Scholar must also present a testimonial to good character, and satisfy the Medical Officer of the College as to his or her state of health.

A person elected to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of being able to pay for his or her education or education and maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

The holders of the Exhibitions founded by the Savage Club and the Associated Board respectively (*see page* 22) are, during their tenure of such Exhibitions, subject to the same rules as Scholars.

The College does not provide for the control of any Scholar during the vacations.

Candidates for Scholarships are eligible between the following ages, reckoned at the date of their Preliminary Examination :—

COMPOSITION, Males and Females between 13 and 21.

PIANOFORTE, Males between 13 and 18, Females between 13 and 19.

ORGAN, Males between 13 and 19, Females between 13 and 20.

HARP, Males between 13 and 18, Females between 13 and 19.

VIOLIN and VIOLA, Males and Females between 13 and 18.

VIOLONCELLO, Males and Females between 13 and 20.

DOUBLE BASS, Males between 13 and 24.

WIND INSTRUMENTS, Males between 17 and 27.

SINGING, Males between 18 and 24, Females between 17 and 22.

(1.) FREE OPEN SCHOLARSHIPS.

There are fifty-four Open Scholarships, which provide free musical education ; and in some special cases grants towards maintenance are added.

These Scholarships are open to all classes of His Majesty's subjects within the stated ages, and are obtainable by competitive examination only.

When any of these Scholarships are declared to be open for competition due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of testing the candidates, and selecting those whose qualifications are such as to give a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Competition at the College.

Vacancies in the Open Scholarships are announced about November in each year, and the Final Competition takes place in the following February or March.

Should there be no election to a Scholarship in any one or more of the subjects offered for competition, for lack of Candidates being found of a sufficiently high standard therein, the Council may, on the recommendation of the Director and Board of Professors, award the vacant Scholarship to a Candidate in such other subject as may be decided.

Any Scholarship, the election to which is not confirmed by the Council, whether on account of the physical disqualification of the Candidate or from any other cause, will be dealt with in like manner.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Competition, which is held at the College.

The Free Open Scholarships include the following:

The Courtenay Scholarship,
founded by the late Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.;

The Wilson Scholarship,
founded by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.;

The Morley Scholarship,
founded by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq., M.P.;

The Elizabeth Pringle Memorial Scholarship,
founded by The Dowager Lady Harvey, of South Hampstead, in memory of her mother, Lady Elizabeth Pringle;

each of which provides a sum not exceeding fifty guineas per annum towards maintenance during the College terms;

The Lord Charles Bruce Scholarship,
founded by the late Lady Charles Bruce in memory of her husband the Right Hon. Lord Charles Bruce,

which provides a sum not exceeding forty pounds per annum towards maintenance;

The Dove Scholarship,
founded by the late Edwin Samuel Dove, of Kilsby, Northamptonshire, for the study of the Violoncello;

The George Grove Memorial Scholarship,
founded by the Council in memory of the late Sir George Grove (first Director of the College) for Composition; and

The Laura Clark Scholarship,
Founded by the late Mrs. Laura S. Clark;

each of which provides free musical education only at the College.

Vacancies occurring in any one of the above named Scholarships, are, on the recommendation of the Director and Board of Professors, filled by the Council from the holders of Open Scholarships.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

These Scholarships are founded by the gift of such a sum of money as shall when invested produce an annual income sufficient to provide either musical education or musical education and a sum not exceeding fifty guineas per annum towards maintenance during the College terms. They are obtainable by competition only, of which due notice is given as vacancies arise. They may bear such name as the donor desires, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

A Preliminary Examination is held in the locality, but the Final Competition takes place at the College. All Candidates attending at the College for this purpose must pay an examination fee of One Guinea. In the case of Colonial Scholarships the Examination held in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following eleven Close or Local Scholarships have been founded. These (with the exception of the last two) provide a sum not exceeding fifty guineas per annum towards maintenance during the College Terms, as well as free musical education:—

The South Province of Victoria Scholarship,
by the late Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,
by the late Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,
by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Liverpool Scholarship,
by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,
by the late A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,
by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,
by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Kent Scholarship,
by subscription, for natives of the county of Kent, for residents therein of not less than five years' standing and for children of parents one or both of whom are residents therein of not less than five years' standing.

The S. Ernest Palmer (Berkshire) Scholarship.
by S. Ernest Palmer, Esq., for natives of the county of Berks, for residents therein of not less than

five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship by subscription, restricted to the following persons :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society, or

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin, or

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

The Bristol Scholarship,

by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein of not less than five years' standing.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been founded:—

The Council Exhibitions.

At the end of each Term £50 is awarded in Exhibitions, of which £20 is competed for by Students of not less than three or more than five Terms standing ;* and £30 by Students of not less than five Terms standing.*

The above amounts may be apportioned among the

* In qualifying for Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

Competitors in each Subject of Study, in such manner as the Board of Professors think fit.

The Charlotte Holmes Exhibition (£15 annual value), for Students of not less than nine terms standing.*

The Pauer Memorial Exhibition (£7 10*s.* annual value), to be awarded to the Student of at least one year's standing in the College who shall attain the highest position among the *proxime* in the Pianoforte Department of the Open Scholarship Competition in each year.

The amounts awarded in the above Exhibitions will be applied to the reduction of Fees for the three Terms next ensuing.

† **The Associated Board of The Royal Academy of Music and The Royal College of Music** give Exhibitions each year tenable for two years at the College, providing during that period a course of musical instruction similar to that given to Scholars. These Exhibitions are open to all who take Honours in the Senior or Junior Grades Local Centre Examinations of the Associated Board held in the year in which such Exhibitions are offered for competition, and who have previously passed a School Examination of the Board.

Full particulars regarding these Exhibitions may be obtained at the office of the Associated Board, 14, Hanover Square, London, W.

† **The Savage Club Exhibition**

has been founded by the Savage Club for the purpose of granting free musical education in the College, after competition, to persons who belong to some one of the following classes, and is tenable for three years :—

(1.) Who are sons or daughters of Members of the Savage Club ; failing these,

* In qualifying for Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal t · one in the latter.

† *See* Footnote on page 16.

(2.) Those who may be relatives of Members of the Savage Club, in some degree not more distant than that of second cousin ; failing these,

(3.) Who may be sons or daughters of persons qualified to be elected as Members of the Savage Club.

EXAMINATIONS.

Scholars, Exhibitioners, and Students are examined as follows:—

1. At the end of each Term all Pupils in the two lower grades of Principal Studies, and the lowest grade of Second Studies, and all Pupils not graded, are examined in their practical work. Pupils in all grades of Harmony, Counterpoint, and Rudiments are also examined.

   These Examinations are conducted by Members of the Board of Professors.

2. At the end of each College year the whole of the Pupils are examined in all their studies. The Examination of the higher grades is conducted by Musicians not on the Teaching Staff of the College, in conjunction with Members of the Board of Professors. The outside Examiners report the result of their Examination to the President.

PRIZES.

Rewards of Merit are from time to time offered to the Pupils for competition, of which the following is the list :—

Messrs. Challen and Son give a Gold Medal (annual) for Pianoforte playing.

The John Hopkinson Medals founded by George W. Brown, Esq., in commemoration of the late John Hopkinson, Esq., as a Musician and Manufacturer of Pianofortes. These Medals (1 gold and 1 silver) are awarded annually for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by Piano players, once in three years. The next competition will be in July, 1905.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1906.

Messrs. W. E. Hill and Sons give an Annual Prize of a Violin, bow, and a case, of their own make, to be awarded by the Director to such Violin Pupil as he may consider most worthy.

Rajah Sir S. M. Tagore, C.I.E., of Calcutta, has given the sum of 4,000 rupees for the foundation of a Gold Medal in commemoration of the marriage of Their Royal Highnesses the Prince and Princess of Wales. The medal is to be awarded by the Director annually to the most generally deserving Pupil (male and female alternately).

Henry Leslie (Herefordshire Philharmonic) Prize. This prize, which is of the annual value of £10, has been founded by the Herefordshire Philharmonic Society in memory of the late Henry Leslie, and is open for competition to singing pupils, the preference being given, as between competitors of equal merit, to a pupil being a native of Herefordshire or Shropshire, or of any place within the Diocese of Hereford.

The late Edwin Samuel Dove (in addition to the Scholarship before mentioned) has bequeathed a sum of money to the College for the purpose of giving an annual prize to the Pupil that distinguishes himself or herself most in general excellence, assiduity and industry. The prize is of the value of £13.

The Arthur Sullivan Prize. This prize, which is of the annual value of £5, has been founded by Miss Harriet J. Pole in memory of the late Sir Arthur Sullivan, and is

open for competition to a pupil of the College, being a British subject, who gives the best proofs of ability and progress in Composition at the Annual Examination.

NOTE: *A Pupil having gained a Prize shall not be eligible to compete subsequently for the same Prize.*

CONCERTS AND OPERAS.

Concerts, to which admission is wholly by invitation, are held about once a fortnight during term in the Concert Hall of the College, in order to show the results of the studies of the Pupils.

Public Orchestral Concerts are from time to time given by the College in London and in Provincial towns.

A Public Opera Performance is given annually at one of the London Theatres. The following Operas have been thus performed :—

1885. Figaro (Acts I. and II.): Mozart.
1886. Les deux journées: Cherubini.
1887. Der Freischütz: Weber.
1888. The Merry Wives of Windsor: Nicolai
1889. The Taming of the Shrew: Goetz.
1890. Cosi fan tutte: Mozart.
1891. The Barber of Bagdad: Cornelius.
1892. Orpheus: Gluck.
1893. Genoveva: Schumann.
1894. Le Roi l'a dit: Délibes.
1895. Dido and Æneas: Purcell (Bi-centenary Commemoration).
1896. Falstaff: Verdi.
1898. { Don Juan: Mozart. / Flying Dutchman: Wagner.
1899. Magic Flute: Mozart.
1900. Euryanthe: Weber.
1901. Much ado About Nothing: Stanford.
1902. Fidelio: Beethoven.
1903. Hansel and Gretel: Humperdinck.

THE COLLEGE LIBRARY.

The College possesses a large and valuable Library, including that of the Antient Concerts, presented by Her late Majesty Queen Victoria ; that of the Sacred Harmonic Society ; and also many musical instruments.

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

THE DONALDSON MUSEUM.

Honorary Curator—George Donaldson, Esq.

This valuable Collection of ancient musical instruments was presented to His Majesty the King (then H.R.H. The Prince of Wales) for the College by Mr. George Donaldson, who also personally superintended and defrayed the expenses of the decoration and furnishing of the Museum in the style of the Italian Renaissance of the sixteenth century.

The Museum is open to the public at certain hours during term time.

GENERAL REGULATIONS.

Pupils, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All Pupils, in their Principal and Second Studies, must remain in the teaching room for one hour, that is, for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each Term, signed by the several Teachers con-

cerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be reported to the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to the number of terms during which they have been on the College books, signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the Certificate for Associateship (A.R.C.M.); (*see* page 30).

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for the A.R.C M. Examination in their Principal Subject, the Fee will be remitted for their First Examination.

The Pupils have, to a certain extent, free access to many concerts and musical performances in the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

Luncheons, teas, and light refreshments may be obtained by the Pupils in the College at moderate charges.

JUNIOR DEPARTMENT.

A Junior Department has been established for the purpose of providing sound and adequate musical education for Pupils under the age of 16 years. For Fees, Course of Study, and Regulations, see Junior Department Syllabus.

LODGINGS

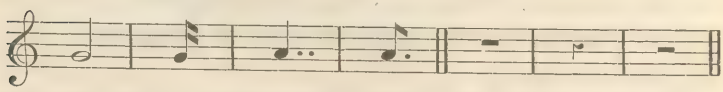
(*See page* 36).

RUDIMENTS EXAMINATION (see pp. 12 & 14).

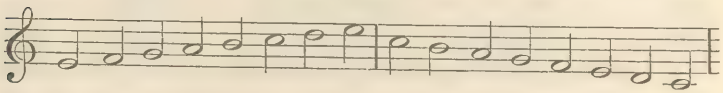
No. 1.

Specimen of Questions to be answered by Pupils on entering the College before they can take up a Second Study.

1.—Name these notes and rests, and give the value of each in semiquavers.



2.—Place the proper sharps or flats before the notes in the following scales :—



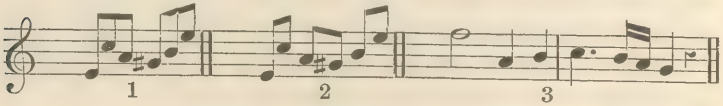
E Major. C Minor.

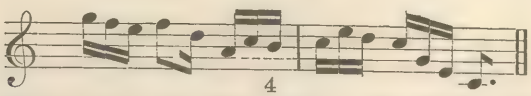
3.—What is the relative major of F minor? Of G sharp minor?

4.—Write the key-signatures of D major, B flat major, and E flat minor.

5.—Write the ascending scales of G minor and F sharp minor in three forms, naming each.

6.—Put the time-signatures to these phrases :—





7.—Under each of these six headings write three different time-signatures :—

Duple		Triple		Quadruple	
Simple.	Compound.	Simple.	Compound.	Simple.	Compound.

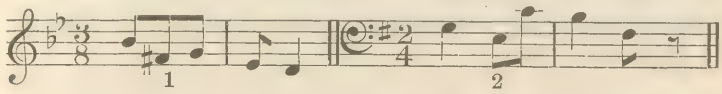
RUDIMENTS EXAMINATION (see No. 4, p. 14).

No. 2.

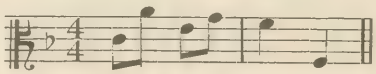
Specimen of Questions to be answered by Pupils before entering the Harmony Class.

1.—Draw the great stave of eleven lines; number the lines, beginning with the lowest, and say upon which you place the F, C, and G clefs.

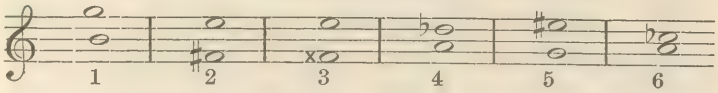
2.—Write phrase No. 1 in Alto clef, phrase No. 2. in Tenor, keeping the same pitch.



3.—Write this phrase in the Treble clef :—



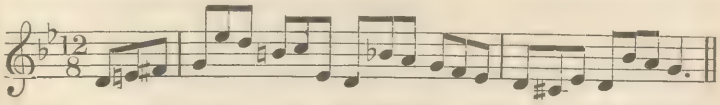
4.—Name these intervals :—



5.—Invert and name all the intervals given in Question 4.

6.—Give an example each of (1) a compound interval, (2) a consonant interval, (3) a chromatic interval, (4) a dissonant interval.

7.—Transpose this into F sharp minor.



8.—In the key of G sharp minor write the sub-mediant, the leading note, the supertonic, and the dominant.

EXAMINATION FOR CERTIFICATE OF PROFICIENCY BEARING WITH IT THE TITLE OF

ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC.

(*For full particulars see special Syllabus.*)

A Certificate of Proficiency is granted for excellence in a particular branch of Music; but the Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and bears the signature of the President, or of one of the Vice-Presidents, according to the provisions of the Charter.

The holder of a Certificate of Proficiency bears the title of "ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC," and is entitled to place the letters A.R.C.M. after his or her name.

The Examination takes place at the College in or about April in each year on the date mentioned in the Special Syllabus of this Examination (which is usually issued in or about the month of August), and is open to all comers, whether Pupils of the College or not, without restriction of age.

Candidates intending to enter must fill up and forward to the College, not less than six weeks before the date fixed for the examination, the official Form of Application issued for that purpose.

Full particulars and conditions of this Examination, with the lists of pieces, &c., in which the Candidates will be examined, are contained in the special Syllabus.

Specimens of past Papers of the Grammar of Music, Figured Bass, Optional Harmony and Counterpoint, and Theory of Music, are issued gratis, so long as they remain in print.

FEES.

A Fee of Five Guineas must be paid for the First Examination in any one subject. An additional subject, or subjects, may be taken on payment of a further Fee of One Guinea each for the First Examination only.

A Candidate failing to satisfy the Examiners at the First Examination may enter for a Second Examination in the same subject or subjects in the following year on payment of a Fee of Two and a Half Guineas for each subject.

The Fee for every Third Examination in any subject will be Five Guineas.

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for Examination in their Principal Subject, the Fee will be remitted for their First Examination.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, or both, must work a special paper. There is no Extra Fee for this Examination.

No Fees will be returned save on account of serious illness or other very exceptional cause, *and at the discretion* of the Council. In case of illness a medical certificate must be immediately forwarded to the Registrar.

On payment of an Enquiry Fee of Two Shillings and Sixpence for each subject, Candidates will be informed of the number of marks awarded under each heading in the Examiners' Reports.

I.—PIANOFORTE, SOLO PERFORMANCE.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

II.—TEACHING THE PIANOFORTE.

(*See* Foot-note.)

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.

2. To harmonize a given figured bass in four parts.

3. To give an outline of a course of instruction in technical exercises, studies and pieces.

4. To name studies of different degrees of difficulty suitable for special purposes. For identification, the first bar of each study is to be quoted.

The term "Special Purposes" refers to the various departments of technique. The Candidate's answers should show a general acquaintance with the Studies of Bertini, Clementi, Cramer, Czerny, Moscheles, &c.

5. To name special composers, and particular compositions, the study of which would be likely to assist the progress of the pupil in respect of (*a*) technical execution, (*b*) improvement in style and expression.

6. To answer, questions on terms and signs relating to tempo, expression, and phrasing.

PRACTICAL WORK.

7. To answer questions on the position of the hands and fingers, and to illustrate the points referred to by playing such scales and arpeggios as may be required by the Examiners. The playing of scales in double thirds and double sixths is not compulsory.

8. To answer questions on the rendering of such ornaments as occur in the works of Bach, Mozart, and Beethoven.

9. To give practical illustration of the fingering of passages submitted by the Examiners.

10. To detect inaccuracies in the rendering of a composition well known to the Candidate.

The Examiner will select and play portions of a movement from one of the Sonatas of Beethoven to be chosen by the Candidate (but excluding Op. 49 and the easy Sonatinas, as also the first movement of the Sonata in C sharp minor, Op. 27), and will purposely introduce such errors as are likely to be made by the average pupil. These errors must be pointed out by the Candidate.

11. To perform pieces of moderate length chosen by the Candidate and guaranteed to have been learnt without assistance, or any portions of such pieces which the Examiners may select. The pieces must consist of (*a*) a movement by J. S. Bach, (*b*) a movement by Beethoven, and (*c*) a Study by Clementi or Cramer.

12. To read a simple piece at sight.

NOTE.—*Candidates for "Pianoforte Teaching" Certificate must pass in* **both** *Practical Work and Paper Work. If they pass in one or the other only, the pass in that respect will be allowed to count for any subsequent Examination to complete their Pass on payment of a fee of* £2 12*s.* 6*d. each time.*

III.—ORGAN.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To harmonize a given melody on the instrument.
   To play from a figured bass.
   To play from four-part vocal score, including C clefs.
   To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To answer questions on the construction and treatment of the organ.

A Candidate for Organ may, at his option (without extra Fee), work a paper on Choir-training.

IV.—STRING INSTRUMENTS.

PRACTICAL WORK.

Candidates in Violin, Viola, Violoncello, and Double Bass will be required –

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To transpose.
3. To read at sight.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To construct an accompaniment for a second instrument of the same kind to a given melody, and in the case of Violin and Viola only, to add a part to a given subject, so that the two parts can be played simultaneously on the same instrument.

V.—HARP.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VI.—WIND INSTRUMENTS.

PRACTICAL WORK.

Candidates will be required—

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VII.—PUBLIC SINGING.

PRACTICAL WORK.

Candidates will be required—

1. To sing all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select. Certain pieces specified in the lists are to be sung from memory.
2. To read at sight.
3. To play on the Pianoforte an accompaniment, selected and prepared by the Candidate.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VIII.—TEACHING SINGING.

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on subjects appertaining to the physiology of the voice and to the teaching of Singing.

PRACTICAL WORK.

4. To answer questions viva voce (with practical illustrations where required) on the following subjects :—

   (*a*) The best preliminary instruction to insure a correct and effective delivery of a Song.
   (*b*) The characteristics of "Recitative" and the best method of teaching its interpretation.
   (*c*) Technical studies best adapted to produce flexibility in singing.
   (*d*) The maximum time which should be devoted to the practice of singing so as to avoid the risk of fatigue.
   (*e*) The essentials of a distinct and correct pronunciation in singing.
   (*f*) The meaning of "diction."
   (*g*) The essentials of good phrasing and expression in singing.

5. To undergo tests :—

   (*a*) For accuracy of ear by singing and naming intervals.
   (*b*) For sense of time and rhythm.

6. To accompany on the pianoforte at sight, and to transpose at sight pieces or accompaniments selected by the Examiners.

IX.—THEORY OF MUSIC.

Each Candidate will be required to pass an examination in—

(*a*) Harmony.
(*b*) Counterpoint, Canon, and Fugue.
(*c*) Instrumentation.
(*d*) Form..

Candidates will not be expected to write in more than five parts.

X.—COMPOSITION.

Each Candidate will be required—

To send in Compositions of different classes and characters, including orchestral and choral works, one week before the date of the Examination ; also to work a paper to show the Candidate's proficiency in the technique of the art.

NOTE.—*Candidates in Theory and Composition will also be required to attend viva voce Examination.*

LODGINGS.

There is no accommodation for residence in the College, but fifty Female Pupils are received into the Alexandra House, which was erected by the liberality of the late Sir Francis Cook, Bart., under the patronage of Her Majesty the Queen (then H.R.H. the Princess of Wales), for the accommodation of Female Pupils studying in Art, Music, and Science, on the Estate of the Royal Commissioners for the Exhibition of 1851. Terms can be obtained from Miss Palmer, Lady Superintendent, Alexandra House, Kensington Gore, S.W.

This Syllabus is subject to alteration from time to time, with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,
Hon. Secretary.

October, 1904.

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SYLLABUS
1905.

THE ROYAL COLLEGE OF MUSIC.

A Syllabus of the College is forwarded herewith, which contains full information as to the scheme of study, fees, &c., also a slip giving the dates of commencement of the Terms and Half-terms, and a form of Application for Admission to be filled up and forwarded to the Registrar together with the Entrance Examination fee (£2 2*s.*), at any time (if possible not less than one week) before the commencement of the Term or Half-term.

There is no limit of age for paying Students except in the Junior Department.

The Entrance Examination is not a "qualifying" one, but is simply for the purpose of ascertaining how much the Student already knows.

The choice of Masters rests absolutely with the Director, and is governed by (*a*) the vacancies existing in the various classes, (*b*) the degree of proficiency or promise shown by the Student at the Entrance Examination. Applicants for admission are, however, at liberty to mention any preference they may have in the matter, and their expressed wishes will receive consideration.

For the convenience of enquirers some addresses are kept at the College of persons who take in College pupils as boarders, but the College authorities undertake no responsibility in the matter, and the pupils or their friends must make their own enquiries and arrangements as to board and lodging.

FRANK POWNALL,
Registrar.

N.B.—Special attention is called to the specimen Rudiments Paper given in the Syllabus and to the rule that pupils are not allowed to take a "second study" until they have passed the lower grade in "Rudiments." Intending applicants for admission are recommended to procure and study Davenport's "Elements of Music" (Longman's), price 1/-.

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1905.

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MR. STEPHEN KEMP.
MR. GRAHAM P. MOORE.
MR. HERBERT SHARPE.

Organ

*SIR WALTER PARRATT, M.V.O., Mus. Doc. Oxon.
MR. W. G. ALCOCK, A.R.C.M., Mus. Bac. Dunelm.
MR. W. STEVENSON HOYTE.
MR. F. A. SEWELL.

Choir Training and Accompaniment.

DR. W. STEVENSON HOYTE, Mus. Doc. Cantuar.

Pianoforte Accompaniment.

MR. F. A. SEWELL.

Violin and Viola.

*SENOR E. FERNANDEZ ARBOS.
*MR. ACHILLE RIVARDE.
MR. A. C. BENT.
MR. H. HAYDN INWARDS
MISS MARIE MOTTO.
MISS MARY NOVERRE, A.R.C.M.
MR. MAURICE SONS.
MR. JASPER SUTCLIFFE, A.R.C.M

Violoncello.

MADAME ALICE ELIESON, A.R.C.M.
MR. W. H. SQUIRE, A.R.C.M.
MR. W. E. WHITEHOUSE.

* *Members of the Board of Professors.*

Double Bass.

MR. CLAUDE HOBDAY.

Flute.

MR. W. LEWIS BARRETT.

Hautboy.

MR. W. M. MALSCH.

Clarinet.

MR. J. EGERTON.

Bassoon.

MR. WILLIAM B. WOTTON.

Horn.

MR. A. BORSDORF.

Trumpet.

MR. WALTER MORROW.

Trombone.

MR. G. CASE.

Drums.

MR. CHARLES HENDERSON.

Harp.

MR. JOHN THOMAS (PENCERDD GWALIA).

Military Music.

MR. CHARLES GODFREY.

Composition.

*SIR CHARLES V. STANFORD, D.C.L., M.A., MUS. DOC. CANTAB. & OXON.
DR. H. WALFORD DAVIES, MUS. DOC. CANTAB., A.R.C.M.
MR. G. JACOBI.
MR. ARTHUR SOMERVELL, MUS. BAC. CANTAB.
DR. CHARLES WOOD, M.A.. MUS. DOC. CANTAB., A.R.C.M.

Harmony, Counterpoint, Analysis, &c.

*SIR J. FREDERICK BRIDGE, M.V.O., MUS. DOC. OXON.
DR. H. WALFORD DAVIES, MUS. DOC. CANTAB., A.R.C.M.
DR. F. E. GLADSTONE, MUS. DOC. CANTAB.
DR. F. J. READ, MUS. DOC. OXON.
MR. ARTHUR SOMERVELL, MUS. BAC. CANTAB.
MR. SIDNEY P. WADDINGTON.
DR. CHARLES WOOD, M.A., MUS. DOC. CANTAB. A.R.C.M.

Music Class, Rudiments, Dictation, &c.

*SIR WALTER PARRATT, M.V.O., MUS. DOC. OXON.
DR. F. J. READ, MUS. DOC. OXON.
MISS EMILY R. DAYMOND, A.R.C.M., D.MUS. OXON. (EXAM.)

History of Music.

THE DIRECTOR.

Dramatic Class.

MR. RICHARD TEMPLE.

Elocution.

MR. CAIRNS JAMES.

Deportment and Stage Dancing.

MR. B. SOUTTEN.

French.

MONS. F. THÉMOIN.

Italian.

SIGNOR F. ROSSI.

German.

HERR A. G. HALTENHOFF.

Operatic Class.

*SIR CHARLES V. STANFORD, D.C.L., M.A., MUS. DOC. CANTAB. & OXON.
*MR. ALBERT VISETTI.
MR. RICHARD TEMPLE.
MR. S. P. WADDINGTON.
MISS FANNY HEYWOOD.

Ensemble Class (Chamber Music).

*SENOR E. FERNANDEZ ARBOS.
*MR. ACHILLE RIVARDE.
MR. A. C. BENT.
MR. H. HAYDN INWARDS.
MR. MAURICE SONS.
MR. JASPER SUTCLIFFE, A.R.C.M.

Ensemble Class (Wind Instruments).

*SIR CHARLES V. STANFORD, D.C.L., M.A., MUS. DOC. CANTAB. & OXON.

Ensemble Class (Vocal).

*MR. ALBERT VISETTI.

Sight Singing Class.

DR. F. J. SAWYER, MUS. DOC. OXON.
MR. SIDNEY P. WADDINGTON.
MR. F. A. SEWELL.

Choral Class.

*SIR WALTER PARRATT, M.V.O., MUS. DOC. OXON.

Orchestral Practice.

*SIR CHARLES V. STANFORD, D.C.L., M.A., MUS DOC. CANTAB. & OXON.

THE ROYAL COLLEGE OF MUSIC was founded at the instance and through the exertions of His Majesty the King (then H.R.H. the Prince of Wales), its first President, and was incorporated by Royal Charter on May 23rd, 1883.

THE OBJECTS OF THE COLLEGE.

The objects of the College are, in the words of the Charter—

"First, the advancement of the Art of Music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons whether educated or not at the College, who on examination may prove themselves worthy of such distinctions and evidences of attainment;

"Secondly, the promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom;

"Lastly, generally the encouragement and promotion of the cultivation of Music as an Art throughout our dominions."

THE SITE OF THE COLLEGE.

The College was opened by His Majesty the King (then H.R.H. the Prince of Wales) on Monday, May 7, 1883. The Building originally occupied by the College (situated on the west side of the Royal Albert Hall) was presented by the late Sir C. J. Freake, Bart. This building was in the year 1903 surrendered by the College to the ground landlords, the Royal Commissioners for the Exhibition of 1851, and is now occupied by the Royal College of Organists.

The new College in Prince Consort Road (adjacent to the Royal Albert Hall) was erected through the munificence of the late Mr. Samson Fox, M.I.C.E., at a cost of £48,000, on a site granted by the Royal Commissioners for

the Exhibition of 1851, and held from them at a nominal ground rent for 999 years.

This Building was opened with state ceremony by His Majesty the King (then H.R.H. The Prince of Wales), on behalf of Her late Majesty Queen Victoria, on Wednesday, May 2nd, 1894.

THE CONSTITUTION OF THE COLLEGE.

The Corporation of the College is constituted as follows :— The President, the Vice-Presidents, the Council, the Director and Board of Professors, the Graduates, and the Donors, the latter being either Annual Subscribers of at least £10 or contributors at one time of £50 or upwards.

A General Meeting of the Corporation is held once in each year, at which the Council present their Annual Report on the condition of the College, with a Financial Statement for the year, from May 1 to April 30, audited by the Honorary Auditor.

THE GOVERNING BODY.

The Governing Body consists of the President and the Council, who delegate to an Executive and a Finance Committee respectively the duties of the general management of the College and the investment and control of its funds.

THE TEACHING BODY.

The instruction of the Pupils is conducted, under the superintendence of the Director and Board of Professors, by the Members of the Board and a Teaching Staff, which is selected by the Director, subject to Regulations made by the Council and to their confirmation.

PUPILS.

Pupils of both sexes are admitted to the College, and they consist of :—

STUDENTS. (See page 12.)
SCHOLARS. (See page 16.)
EXHIBITIONERS. (See page 21.)

STUDENTS,

Students before entering the College are required to fill up the official Form of Application issued for that purpose.

Students are admitted on payment of the Entrance Examination Fee and the Tuition Fee without limitation of age. They are examined on entering the College in their Principal and Second Studies and the Rudiments of Music, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. (See specimen paper on page 28.)

Students are not admitted for a shorter period than one year, viz. three terms, and are required to take up the regular course of instruction, as lessons are not given in single subjects. Admission can take place at the beginning of a term, or at the half term. Students entering at a half-term must remain three terms and a half.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him or her, or on his or her behalf, that the Student will obey the rules, and will remain one year (3 terms) at least in the College, and will pay the fees as they become due (see page 15).

Students who have completed three years (nine terms) of general study in the Senior Department, and Scholars who have been at the College for that period, and whose Scholarships have expired, may, with the approval of the Director, continue at the College for the special cultivation of their Principal Study at a reduced Fee (see page 15).

Students are required to give one month's notice before leaving.

THE COLLEGE YEAR.

The year consists of three Terms, as follows:—

First, or Midsummer Term, beginning about the 1st of May.

Second, or Christmas Term, beginning about the 27th of September.

Third, or Easter Term, beginning about the 6th of January.

Notice of the precise date of the beginning and ending of each Term, of the Vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time.

SUBJECTS OF STUDY.

Rudiments of Music.
Harmony, Counterpoint, Analysis, &c.
Composition.
Organ.
Choir Training, Accompaniment, and Transposition.
Pianoforte.
Pianoforte Accompaniment.
Solo Singing.
Choral Singing.
Operatic Singing and Acting.
Sight Singing, Music-Dictation, &c.
Harp.
Violin.
Viola.
Violoncello.
Double Bass.
Wind Instruments.
Orchestration.
Elocution.
*Deportment, Dramatic Action, and Stage Dancing.
*Italian, French, and German.
Concerted Music (Instrumental and Vocal, including Ensemble Playing).
Orchestral Practice.
Playing from Score, both Vocal and Orchestral.
The History of Music, and other subjects relating to Music.

COURSE OF INSTRUCTION.

From the above subjects a Student may adopt the following course, or a part of it, with the consent and at the discretion of the Director:—

1. *Principal Study.*—Two lessons weekly of one hour each (in conjunction with two other Pupils) in either Singing, Violin, Viola, Violoncello, Double Bass, Piano, Organ, Harp, or Wind Instrument; or, in special cases, double lessons once a week in the same proportion. If Composition is taken as Principal Study the lesson is an individual one of half an hour weekly. Pupils will have to pass a certain standard of Harmony and Counterpoint before taking up Composition with the regular Composition master.

2. *Second Study.*—One lesson weekly of one hour (in

*See page 15 (Extra Fees).

conjunction with two other Pupils) in one of the various branches named in the preceding section other than Composition. If Composition is taken as a second study, the lesson is an individual one of fifteen minutes weekly. (The Second Study cannot be taken until the Pupil has passed an Examination in Rudiments of Music. See page 28.)

Foreign Languages, Elocution, or Theoretical Subjects may also be taken as Second Studies; in which case the Pupil will have an individual lesson of fifteen minutes weekly in the selected study.

3. *Music Class, Dictation, and General Subjects connected with Music.*—One lesson weekly in class.

4. *Harmony.*—One lesson weekly in class, after the Pupil has passed out of the class for Rudiments (see page 29), and until the Pupil is sufficiently advanced to pass into the higher grades of Counterpoint.

5. *Counterpoint.*—One lesson weekly in class, after the Pupil has passed the requisite grade in Harmony.

6. *Sight Singing.*—One lesson weekly in class, for Singers only.

7. *Choral Singing.*—One lesson weekly of one hour.

8. *Ensemble Playing.*—Classes are held weekly for Pupils sufficiently advanced.

9. *Orchestral Practice.*—Two hours, twice a week, for Pupils certified to be sufficiently advanced, who are then admitted to the Orchestra as vacancies occur.

10. *Operatic Class.*—This Class is formed of the Pupils selected to take part in the Annual Opera Performance.

11. *History of Music.*—Lectures, fully illustrated by voices and instruments, as announced from time to time.

12. *Choir Training.*—One hour per week in Class, for Organists, when sufficiently advanced, on the recommendation of their teacher.

13. In exceptional cases, when Pupils have passed through all the grades of Counterpoint and Harmony, they are permitted to take Orchestration, Analysis, or Transposition, as an additional Study.

FEES.*

The Entrance Examination Fee is Two Guineas, which must accompany the official form of application for admission.

The tuition fee for Students is £12 12*s.* per term. Students who enter at the half-term pay £6 6*s.* for the rest of that term. No Pupil is admitted for less than three terms, and Students entering at the half-term must remain three terms and a half.

Pupils who are allowed to remain after nine terms for the special cultivation of their Principal Study (see p. 12) pay a fee of £9 9s. per term. This fee includes (subject to the approval of the Director) Harmony, Counterpoint, and History Lectures; also, in the case of instrumentalists sufficiently advanced, Ensemble Class and Orchestra; in the case of vocalists, Choral and Sight Reading Classes; and in the case of organists sufficiently advanced, Choir-training.

All fees are due and payable in advance at the commencement of each term.

EXTRA FEES (OPTIONAL).

	PER TERM. £	s.	d.
ADDITIONAL PRINCIPAL STUDY:—			
Two lessons a week	6	6	0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee .	4	16	0
ADDITIONAL PRINCIPAL STUDY:—			
One lesson a week	3	3	0
ADDITIONAL SECOND STUDY:—			
One lesson a week	2	2	0
CLASSES—One lesson a week:—			
Italian, French, German, Elocution, Dramatic, Deportment, Stage Dancing . each	1	1	0

Pupils wishing to take up Foreign Languages, Deportment, Dramatic Action, or Stage Dancing, should give notice to that effect when sending in the official form to enter the College, as these Classes can only be formed provided sufficient names are received.

* Cheques to be made payable to "The Royal College of Music or order," and crossed "London and Westminster Bank." Scotch, Irish, and Channel Islands cheques should be made out for an additional sixpence to cover Bank charges.

*SCHOLARS.

Scholarships may be created, from time to time, by the College, or by Corporations, or by individuals, under such conditions as the Council may determine.

Scholarships are of two kinds—

(1.) FREE OPEN SCHOLARSHIPS.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

Scholarships are gained by competition only. They entitle the holder to a thorough and systematic FREE EDUCATION in theoretical and practical music, and are as a rule tenable for a period of three years at the College only. But a Scholarship may be awarded for a shorter period or terminated at any time, should the Council consider the health, progress, or conduct of the Scholar to be unsatisfactory, and the Council shall not be required to give any reason for terminating a Scholarship ; or the period may be extended should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

Before entering the College each Scholar is required to sign an Agreement binding him or her to obey the rules of the College, and to remain for the entire term of the Scholarship except when prevented by illness or some other exceptional or unavoidable cause. Such Agreement must be countersigned by the parent or guardian of the Scholar or some other person willing to undertake the responsibility on his or her behalf.

Each Scholar must also present a testimonial to good character, and satisfy the Medical Officer of the College as to his or her state of health.

A person elected to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of being able to pay for his or her education or education and maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

* The holders of the Exhibitions founded by the Savage Club and the Associated Board respectively (*see page* 22) are, during their tenure of such Exhibitions, subject to the same rules as Scholars.

The College does not provide for the control of any Scholar during the vacations.

Candidates for Scholarships are eligible between the following ages, reckoned at the date of their Preliminary Examination :—

COMPOSITION, Males and Females between 13 and 21.

PIANOFORTE, Males between 13 and 18, Females between 13 and 19.

ORGAN, Males between 13 and 19, Females between 13 and 20.

HARP, Males between 13 and 18, Females between 13 and 19.

VIOLIN and VIOLA, Males and Females between 13 and 18.

VIOLONCELLO, Males and Females between 13 and 20.

DOUBLE BASS, Males between 13 and 24.

WIND INSTRUMENTS, Males between 17 and 27.

SINGING, Males between 18 and 24, Females between 17 and 22.

(1.) FREE OPEN SCHOLARSHIPS.

There are fifty-four Open Scholarships, which provide free musical education ; and in some special cases grants towards maintenance are added.

These Scholarships are open to all classes of His Majesty's subjects within the stated ages, and are obtainable by competitive examination only.

When any of these Scholarships are declared to be open for competition due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of testing the candidates, and selecting those whose qualifications are such as to give a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Competition at the College.

Vacancies in the Open Scholarships are announced about November in each year, and the Final Competition takes place in the following February or March.

Should there be no election to a Scholarship in any one or more of the subjects offered for competition, for lack of Candidates being found of a sufficiently high standard therein, the Council may, on the recommendation of the Director and Board of Professors, award the vacant Scholarship to a Candidate in such other subject as may be decided.

Any Scholarship, the election to which is not confirmed by the Council, whether on account of the physical disqualification of the Candidate or from any other cause, will be dealt with in like manner.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Competition, which is held at the College.

The Free Open Scholarships include the following:

The Courtenay Scholarship,
founded by the late Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.;

The Wilson Scholarship,
founded by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.;

The Morley Scholarship,
founded by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq., M.P.;

The Elizabeth Pringle Memorial Scholarship,
founded by The Dowager Lady Harvey, of South Hampstead, in memory of her mother, Lady Elizabeth Pringle;

each of which provides a sum not exceeding fifty guineas per annum towards maintenance during the College terms;

The Lord Charles Bruce Scholarship,
founded by the late Lady Charles Bruce in memory of her husband the Right Hon. Lord Charles Bruce,

which provides a sum not exceeding forty pounds per annum towards maintenance;

The Dove Scholarship,
founded by the late Edwin Samuel Dove, of Kilsby, Northamptonshire, for the study of the Violoncello;

The George Grove Memorial Scholarship,
founded by the Council in memory of the late Sir George Grove (first Director of the College) for Composition; and

The Laura Clark Scholarship,
Founded by the late Mrs. Laura S. Clark;

each of which provides free musical education only at the College.

Vacancies occurring in any one of the above named Scholarships, are, on the recommendation of the Director and Board of Professors, filled by the Council from the holders of Open Scholarships.

(2.) **FREE CLOSE OR LOCAL SCHOLARSHIPS.**

These Scholarships are founded by the gift of such a sum of money as shall when invested produce an annual income sufficient to provide either musical education or musical education and a sum not exceeding fifty guineas per annum towards maintenance during the College terms. They are obtainable by competition only, of which due notice is given as vacancies arise. They may bear such name as the donor desires, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

A Preliminary Examination is held in the locality, but the Final Competition takes place at the College. All Candidates attending at the College for this purpose must pay an examination fee of One Guinea. In the case of Colonial Scholarships the Examination held in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following eleven Close or Local Scholarships have been founded. These (with the exception of the last two) provide a sum not exceeding fifty guineas per annum towards maintenance during the College Terms, as well as free musical education :—

The South Province of Victoria Scholarship,
by the late Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,
by the late Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,
by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Liverpool Scholarship,
by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,
by the late A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,
by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,
by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Kent Scholarship,
by subscription, for natives of the county of Kent, for residents therein of not less than five years' standing and for children of parents one or both of whom are residents therein of not less than five years' standing.

The S. Ernest Palmer (Berkshire) Scholarship.
by S. Ernest Palmer, Esq., for natives of the county of Berks, for residents therein of not less than five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship by subscription, restricted to the following persons :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society, or

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin, or

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

The Bristol Scholarship,
by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein of not less than five years' standing.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been founded:—

* **The Council Exhibitions.**

At the end of each Term £50 is awarded in Exhibitions, of which £20 is competed for by Students of not less than three or more than five Terms standing ; and £30 by Students of not less than five Terms standing.

The above amounts may be apportioned among the Competitors in each subject of Study, in such manner as the Board of Professors think fit.

* **The Charlotte Holmes Exhibition** (£15 annual value), for Students of not less than nine terms standing.

* In qualifying for Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

The Pauer Memorial Exhibition (£7 10*s.* annual value), to be awarded to the Student of at least one year's standing in the College who shall attain the highest position among the *proxime* in the Pianoforte Department of the Open Scholarship Competition in each year.

The Clementi Exhibition (founded by the Reverend H. Clementi-Smith in memory of his grandfather, Muzio Clementi), about £30 annual value, to be awarded at the General Annual Examination each year to a Student in either of Grades IV and V. of the Pianoforte Department.

The Exhibitioner is to execute at a College Concert shortly after appointment a pianoforte work of Muzio Clementi.

The amounts awarded in the above Exhibitions will be applied to the reduction of Fees for the three Terms next ensuing.

* **The Associated Board of The Royal Academy of Music and The Royal College of Music** give Exhibitions each year tenable for two years at the College, providing during that period a course of musical instruction similar to that given to Scholars. These Exhibitions are open to all who take Honours in the Advanced Grade of the Local Centre Examinations of the Associated Board held in the year in which such Exhibitions are offered for competition, and who have previously passed a School Examination of the Board.

Full particulars regarding these Exhibitions may be obtained at the office of the Associated Board, 14, Hanover Square, London, W.

* **The Savage Club Exhibition**

has been founded by the Savage Club for the purpose of granting free musical education in the College, after competition, to persons who belong to some one of the following classes, and is tenable for three years :—

(1.) Who are sons or daughters of Members of the Savage Club ; failing these,

* *See* Footnote on page 16.

(2.) Those who may be relatives of Members of the Savage Club, in some degree not more distant than that of second cousin ; failing these,

(3.) Who may be sons or daughters of persons qualified to be elected as Members of the Savage Club.

EXAMINATIONS.

Scholars, Exhibitioners, and Students are examined as follows:—

1. At the end of each Term all Pupils in the two lower grades of Principal Studies, and the lowest grade of Second Studies, and all Pupils not graded, are examined in their practical work. Pupils in all grades of Harmony, Counterpoint, and Rudiments are also examined.

   These Examinations are conducted by Members of the Board of Professors.

2. At the end of each College year the whole of the Pupils are examined in all their studies. The Examination of the higher grades is conducted by Musicians not on the Teaching Staff of the College, in conjunction with Members of the Board of Professors. The outside Examiners report the result of their Examination to the President.

PRIZES.

Rewards of Merit are from time to time offered to the Pupils for competition, of which the following is the list :—

Messrs. Challen and Son give a Gold Medal (annual) for Pianoforte playing.

The John Hopkinson Medals founded by George W. Brown, Esq., in commemoration of the late John Hopkinson, Esq., as a Musician and Manufacturer of Pianofortes. These Medals (1 gold and 1 silver) are awarded annually for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by Piano players, once in three years. The next competition will be in July, 1905.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1906.

Messrs. W. E. Hill and Sons give an Annual Prize of a Violin, bow, and a case, of their own make, to be awarded by the Director to such Violin Pupil as he may consider most worthy.

Rajah Sir S. M. Tagore, C.I.E., of Calcutta, has given the sum of 4,000 rupees for the foundation of a Gold Medal in commemoration of the marriage of Their Royal Highnesses the Prince and Princess of Wales. The medal is to be awarded by the Director annually to the most generally deserving Pupil (male and female alternately).

Henry Leslie (Herefordshire Philharmonic) Prize. This prize, which is of the annual value of £10, has been founded by the Herefordshire Philharmonic Society in memory of the late Henry Leslie, and is open for competition to singing pupils, the preference being given, as between competitors of equal merit, to a pupil being a native of Herefordshire or Shropshire, or of any place within the Diocese of Hereford.

The late Edwin Samuel Dove (in addition to the Scholarship before mentioned) has bequeathed a sum of money to the College for the purpose of giving an annual prize to the Pupil that distinguishes himself or herself most in general excellence, assiduity and industry. The prize is of the value of £13.

The Arthur Sullivan Prize. This prize, which is of the annual value of £5, has been founded by Miss Harriet J. Pole in memory of the late Sir Arthur Sullivan, and is open for competition to a pupil of the College, being a British subject, who gives the best proofs of ability and progress in Composition at the Annual Examination.

The Scholefield Prize, in memory of the late Reverend Clement C. Scholefield, to be awarded at the General Annual Examination to a Pupil adjudged to be the best performer on a Stringed Instrument, whether Violin, Viola, Violoncello, or Double Bass. The Prize is of the value of £3.

NOTE: *A Pupil having gained a Prize shall not be eligible to compete subsequently for the same Prize.*

CONCERTS AND OPERAS.

Concerts, to which admission is wholly by invitation, are held about once a fortnight during term in the Concert Hall of the College, in order to show the results of the studies of the Pupils.

Public Orchestral Concerts are from time to time given by the College in London and in Provincial towns.

A Public Opera Performance is given annually at one of the London Theatres. The following Operas have been thus performed :—

1885. Figaro (Acts I. and II.) : Mozart.
1886. Les deux journées : Cherubini.
1887. Der Freischütz : Weber.
1888. The Merry Wives of Windsor : Nicolai.
1889. The Taming of the Shrew : Goetz.
1890. Cosi fan tutte : Mozart.
1891. The Barber of Bagdad : Cornelius.
1892. Orpheus : Gluck.
1893. Genoveva : Schumann.
1894. Le Roi l'a dit : Délibes.
1895. Dido and Æneas : Purcell (Bi-centenary Commemoration).
1896. Falstaff : Verdi.
1898. Don Juan : Mozart. Flying Dutchman : Wagner.
1899. Magic Flute : Mozart.
1900. Euryanthe : Weber.
1901. Much ado About Nothing : Stanford.
1902. Fidelio : Beethoven.
1903. Hansel and Gretel : Humperdinck.
1904. Alcestis : Gluck.

THE COLLEGE LIBRARY.

The College possesses a large and valuable Library, including that of the Antient Concerts, presented by Her late Majesty Queen Victoria ; that of the Sacred Harmonic Society ; and also many musical instruments.

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

THE DONALDSON MUSEUM.

Honorary Curator—Sir George Donaldson.

This valuable Collection of ancient musical instruments was presented in 1894 to His Majesty the King (then H.R.H. The Prince of Wales) for the College by Mr. George Donaldson, who also personally superintended and defrayed the expenses of the decoration and furnishing of the Museum in the style of the Italian Renaissance of the sixteenth century.

The Museum is open to the public at certain hours during term time.

GENERAL REGULATIONS.

Pupils, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All Pupils, in their Principal and Second Studies, must remain in the teaching room for one hour, that is, for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each Term, signed by the several Teachers con-

cerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be reported to the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to the number of terms during which they have been on the College books, signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the Certificate for Associateship (A.R.C.M.); (*see* page 30).

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for the A.R.C.M. Examination in their Principal Subject, the Fee will be remitted for their First Examination.

The Pupils have, to a certain extent, free access to many concerts and musical performances in the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

Luncheons, teas, and light refreshments may be obtained by the Pupils in the College at moderate charges.

JUNIOR DEPARTMENT.

A Junior Department has been established for the purpose of providing sound and adequate musical education for Pupils under the age of 16 years. For Fees, Course of Study, and Regulations, see Junior Department Syllabus.

LODGINGS

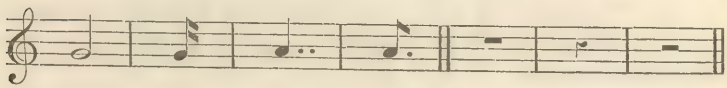
(*See page* 36).

RUDIMENTS EXAMINATION (see pp. 12 & 14).

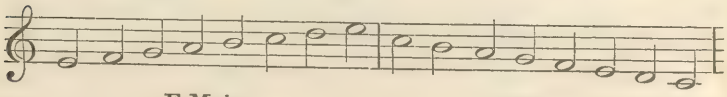
No. 1.

Specimen of Questions to be answered by Pupils on entering the College before they can take up a Second Study.

1.—Name these notes and rests, and give the value of each in semiquavers.



2.—Place the proper sharps or flats before the notes in the following scales :—



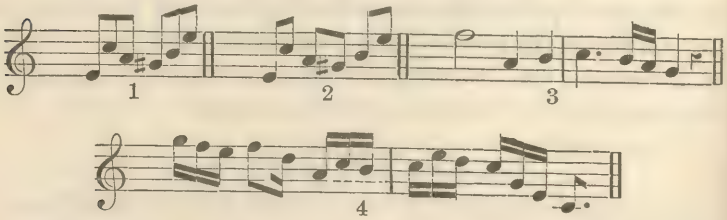
E Major. C Minor.

3.—What is the relative major of F minor? Of G sharp minor?

4.—Write the key-signatures of D major, B flat major, and E flat minor.

5.—Write the ascending scales of G minor and F sharp minor in three forms, naming each.

6.—Put the time-signatures to these phrases :—



7.—Under each of these six headings write three different time-signatures :—

Duple		Triple		Quadruple	
Simple.	Compound.	Simple.	Compound.	Simple.	Compound.

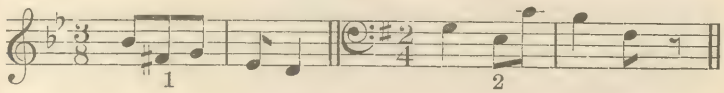
RUDIMENTS EXAMINATION (see No. 4, p. 14).

No. 2.

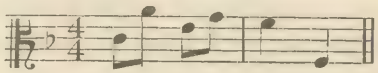
Specimen of Questions to be answered by Pupils before entering the Harmony Class.

1.—Draw the great stave of eleven lines; number the lines, beginning with the lowest, and say upon which you place the F, C, and G clefs.

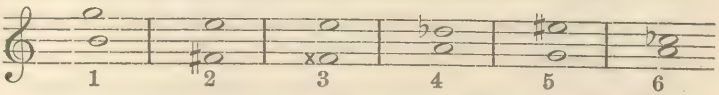
2.—Write phrase No. 1 in Alto clef, phrase No. 2. in Tenor, keeping the same pitch.



3.—Write this phrase in the Treble clef:—



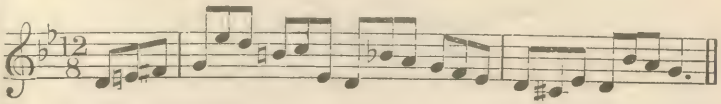
4.—Name these intervals:—



5.—Invert and name all the intervals given in Question 4.

6.—Give an example each of (1) a compound interval, (2) a consonant interval, (3) a chromatic interval, (4) a dissonant interval.

7.—Transpose this into F sharp minor.



8.—In the key of G sharp minor write the sub-mediant, the leading note, the supertonic, and the dominant.

EXAMINATION FOR ASSOCIATESHIP OF THE ROYAL COLLEGE OF MUSIC.

A Certificate of Proficiency, bearing with it the title of "ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC," is granted for excellence in a particular branch of Music. The Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and bears the signature of the President, or of one of the Vice-Presidents, according to the provisions of the Charter.

The holder of a Certificate of Proficiency is entitled to place the letters A.R.C.M. after his or her name.

The Examination takes place at the College once a year (in April), and is open to all comers, whether Pupils of the College or not, without restriction of age.

Candidates intending to enter must fill up and forward to the College, not less than six weeks before the date fixed for the examination, the official Form of Application issued for that purpose.

Specimens of past Papers of the Grammar of Music, Figured Bass, Optional Harmony and Counterpoint, and Theory of Music, are issued gratis, so long as they remain in print.

(*For full particulars and conditions, with the list of Pieces, &c., in which Candidates will be examined, see the special Syllabus of this Examination usually issued about the month of August*).

FEES.

A Fee of Five Guineas must be paid for the First Examination in any one subject. An additional subject, or subjects, may be taken on payment of a further Fee of One Guinea each for the First Examination only.

A Candidate failing to satisfy the Examiners at the First Examination may enter for a Second Examination in the same subject or subjects in the following year on payment of a Fee of Two and a Half Guineas for each subject.

The Fee for every Third Examination in any subject will be Five Guineas.

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for Examination in their Principal Subject, the Fee will be remitted for their First Examination.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, or both, must work a special paper. There is no Extra Fee for this Examination.

No Fees will be returned save on account of serious illness or other very exceptional cause, *and at the discretion* of the Council. In case of illness a medical certificate must be immediately forwarded to the Registrar.

On payment of an Enquiry Fee of Two Shillings and Sixpence for each subject, Candidates will be informed of the number of marks awarded under each heading in the Examiners' Reports.

I.—PIANOFORTE, SOLO PERFORMANCE.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

II.—TEACHING THE PIANOFORTE.

(*See* Foot-note.)

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.

2. To harmonize a given figured bass in four parts.

3. To give an outline of a course of instruction in technical exercises, studies and pieces.

4. To name studies of different degrees of difficulty suitable for special purposes. For identification, the first bar of each study is to be quoted.

The term "Special Purposes" refers to the various departments of technique. The Candidate's answers should show a general acquaintance with the Studies of Bertini, Clementi, Cramer, Czerny, Moscheles, &c.

5. To name special composers, and particular compositions, the study of which would be likely to assist the progress of the pupil in respect of (*a*) technical execution, (*b*) improvement in style and expression.

6. To answer, questions on terms and signs relating to tempo, expression, and phrasing.

PRACTICAL WORK.

7. To answer questions on the position of the hands and fingers, and to illustrate the points referred to by playing such scales and arpeggios as may be required by the Examiners. The playing of scales in double thirds and double sixths is not compulsory.

8. To answer questions on the rendering of such ornaments as occur in the works of Bach, Mozart, and Beethoven.

9. To give practical illustration of the fingering of passages submitted by the Examiners.

10. To detect inaccuracies in the rendering of a composition well known to the Candidate.

The Examiner will select and play portions of a movement from one of the Sonatas of Beethoven to be chosen by the Candidate (but excluding Op. 49 and the easy Sonatinas, as also the first movement of the Sonata in C sharp minor, Op. 27), and will purposely introduce such errors as are likely to be made by the average pupil. These errors must be pointed out by the Candidate.

11. To perform pieces of moderate length chosen by the Candidate and guaranteed to have been learnt without assistance, or any portions of such pieces which the Examiners may select. The pieces must consist of (*a*) a movement by J. S. Bach, (*b*) a movement by Beethoven, and (*c*) a Study by Clementi or Cramer.

12. To read a simple piece at sight.

NOTE.—*Candidates for "Pianoforte Teaching" Certificate must pass in* **both** *Practical Work and Paper Work. If they pass in one or the other only, the pass in that respect will be allowed to count for any subsequent Examination to complete their Pass on payment of a fee of £2 12s. 6d. each time.*

III.—ORGAN.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To harmonize a given melody on the instrument.

To play from a figured bass.

To play from four-part vocal score, including C clefs.

To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To answer questions on the construction and treatment of the organ.

A Candidate for Organ may, at his option (without extra Fee), work a paper on Choir-training.

IV.—STRING INSTRUMENTS.

PRACTICAL WORK.

Candidates in Violin, Viola, Violoncello, and Double Bass will be required –

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To transpose.
3. To read at sight.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To construct an accompaniment for a second instrument of the same kind to a given melody, and in the case of Violin and Viola only, to add a part to a given subject, so that the two parts can be played simultaneously on the same instrument.

V.—HARP.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VI.—WIND INSTRUMENTS.

PRACTICAL WORK.

Candidates will be required—

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
   To transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VII.—PUBLIC SINGING.

PRACTICAL WORK.

Candidates will be required—

1. To sing all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select. Certain pieces specified in the lists are to be sung from memory.
2. To read at sight.
3. To play on the Pianoforte an accompaniment, selected and prepared by the Candidate.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VIII.—TEACHING SINGING.

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on subjects appertaining to the physiology of the voice and to the teaching of Singing.

PRACTICAL WORK.

4. To answer questions viva voce (with practical illustrations where required) on the llowing subjects :—

   (*a*) The best preliminary instruction to insure a correct and effective delivery of a Song.
   (*b*) The characteristics of "Recitative" and the best method of teaching its interpretation.
   (*c*) Technical studies best adapted to produce flexibility in singing.
   (*d*) The maximum time which should be devoted to the practice of singing so as to avoid the risk of fatigue.
   (*e*) The essentials of a distinct and correct pronunciation in singing.
   (*f*) The meaning of "diction."
   (*g*) The essentials of good phrasing and expression in singing.

5. To undergo tests :—

   (*a*) For accuracy of ear by singing and naming intervals.
   (*b*) For sense of time and rhythm.

6. To accompany on the pianoforte at sight, and to transpose at sight pieces or accompaniments selected by the Examiners.

IX.—THEORY OF MUSIC.

Each Candidate will be required to pass an examination in—

(*a*) Harmony.
(*b*) Counterpoint, Canon, and Fugue.
(*c*) Instrumentation.
(*d*) Form..

Candidates will not be expected to write in more than five parts.

X.—COMPOSITION.

Each Candidate will be required—

To send in Compositions of different classes and characters, including orchestral and choral works, one week before the date of the Examination ; also to work a paper to show the Candidate's proficiency in the technique of the art.

NOTE.—*Candidates in Theory and Composition will also be required to attend viva voce Examination.*

LODGINGS.

There is no accommodation for residence in the College, but fifty Female Pupils are received into the Alexandra House, which was erected by the liberality of the late Sir Francis Cook, Bart., under the patronage of Her Majesty the Queen (then H.R.H. the Princess of Wales), for the accommodation of Female Pupils studying in Art, Music, and Science, on the Estate of the Royal Commissioners for the Exhibition of 1851. Terms can be obtained from Miss Palmer, Lady Superintendent, Alexandra House, Kensington Gore, S.W.

This Syllabus is subject to alteration from time to time, with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,
Hon. Secretary.

February, 1905.

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Junior Department.

OBJECT.

The object of the **Junior Department** of the College is to provide sound and adequate musical education for young Pupils whose time is also occupied by the necessities of their general education.

PUPILS.

No one above sixteen years of age will be allowed to enter the Junior Department, nor will Pupils be permitted to remain in or return to it after the expiration of the term or vacation during which they shall have attained that age.*

Before entering the College, Pupils are required to fill up the official Form of Application issued for that purpose.

Pupils are required to give notice a fortnight before the end of the term if they intend to leave.

THE COLLEGE YEAR.

The College year extends from May 1st to April 30th, and is divided into three terms of about twelve weeks each.

The Midsummer Term begins about the 1st of May.

The Christmas Term begins about the 27th September.

The Easter Term begins about the 6th of January.

Notice of the precise date of the beginning and ending of each term, of the Vacations, of extra holidays (if any), and of the hours of Instruction will be given.

* NOTE.—Students having passed from the Junior Department into the Senior and entering for the Council Exhibitions offered in the latter department, will compete on the basis that two Terms completed in the Junior Department will be reckoned as equal to one Term in the Senior.

COURSE OF INSTRUCTION.

The following are the subjects of Study in the Junior Department :—

Pianoforte.
Organ.
Violin.
Viola.
Violoncello.
Wind Instruments.
Singing.

Principal Subject.—Two lessons weekly of one hour each, in conjunction with one other Pupil, in any one of the above subjects.

Rudiments of Music.—One lesson weekly of one hour in class.

Harmony.—One lesson weekly of one hour in class after passing the Class for Rudiments.

Every effort will be made to arrange the classes so that the general education of the pupils may be interfered with as little as possible.

The teaching will be under the supervision of the Director and Board of Professors, who are responsible to the Council for its efficiency.

FEES.*

The Entrance Examination Fee is One Guinea, which must be forwarded with the official Form of Application issued by the College.

Pupils passing from the Junior to the Senior Department will be required to pay a further Entrance Fee of One Guinea.

The Tuition Fee is Six Guineas per term payable in advance. This Fee covers one Principal Subject, and, in addition, Rudiments of Music; or, when sufficiently advanced, Harmony.

* Cheques to be made payable to the "Royal College of Music or Order, and crossed "London and Westminster Bank."

Additional Subjects (one lesson a week of 30 minutes) may be taken on payment of a further sum of Three Guineas per term for each subject.

Sight Singing will be Ten Shillings per term extra.

No lessons will be given until the Fees are paid.

EXAMINATIONS.

Pupils are examined on entering the College in their Subject of Study and the Rudiments of Music, the object being to ascertain the standard of their proficiency.

Terminal Examinations will be held by the Director and Board of Professors from time to time as they may think fit.

GENERAL REGULATIONS.

Before the admission of a Pupil to the Junior Department his or her Parent or Guardian will be required to give such references as shall satisfy the Director; and will also be required to fill up and sign a statement as to the age of the Pupil.

Pupils must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. If absent for more than three consecutive lessons on account of sickness, a medical certificate must be supplied.

Pupils, in their Principal Study, must remain in the teaching room for one hour, that is for 30 minutes in addition to their own individual lesson.

The Director is empowered by the Council to request any Pupils to withdraw who prove unfit for the work of the College, or fail to adapt themselves to its discipline.

Pupils or past Pupils of the College are not allowed to add the initials of the College to their names, until they have gained the certificate for Associateship (A.R.C.M.).

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No. 1213
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THE

ROYAL COLLEGE OF MUSIC,

PRINCE CONSORT ROAD,

SOUTH KENSINGTON, LONDON, S.W.

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SYLLABUS
1905.

THE ROYAL COLLEGE OF MUSIC.

A Syllabus of the College is forwarded herewith, which contains full information as to the scheme of study, fees, &c., also a slip giving the dates of commencement of the Terms and Half-terms, and a form of Application for Admission to be filled up and forwarded to the Registrar together with the Entrance Examination fee (£2 2s.), at any time (if possible not less than one week) before the commencement of the Term or Half-term.

There is no limit of age for paying Students except in the Junior Department.

The Entrance Examination is not a "qualifying" one, but is simply for the purpose of ascertaining how much the Student already knows.

The choice of Masters rests absolutely with the Director, and is governed by (*a*) the vacancies existing in the various classes, (*b*) the degree of proficiency or promise shown by the Student at the Entrance Examination. Applicants for admission are, however, at liberty to mention any preference they may have in the matter, and their expressed wishes will receive consideration.

For the convenience of enquirers some addresses are kept at the College of persons who take in College pupils as boarders, but the College authorities undertake no responsibility in the matter, and the pupils or their friends must make their own enquiries and arrangements as to board and lodging.

FRANK POWNALL,

Registrar.

N.B.—Special attention is called to the specimen Rudiments Paper given in the Syllabus and to the rule that pupils are not allowed to take a "second study" until they have passed the lower grade in "Rudiments." Intending applicants for admission are recommended to procure and study Davenport's "Elements of Music" (Longman's), price 1/-.

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SYLLABUS

1905.

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The Royal College of Music was founded at the instance and through the exertions of His Majesty the King (then H.R.H. the Prince of Wales), its first President, and was incorporated by Royal Charter on May 23rd, 1883.

THE OBJECTS OF THE COLLEGE.

The objects of the College are, in the words of the Charter—

"First, the advancement of the Art of Music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons whether educated or not at the College, who on examination may prove themselves worthy of such distinctions and evidences of attainment;

"Secondly, the promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom;

"Lastly, generally the encouragement and promotion of the cultivation of Music as an Art throughout our dominions."

THE SITE OF THE COLLEGE.

The College was opened by His Majesty the King (then H.R.H. the Prince of Wales) on Monday, May 7, 1883. The Building originally occupied by the College (situated on the west side of the Royal Albert Hall) was presented by the late Sir C. J. Freake, Bart. This building was in the year 1903 surrendered by the College to the ground landlords, the Royal Commissioners for the Exhibition of 1851, and is now occupied by the Royal College of Organists.

The new College in Prince Consort Road (adjacent to the Royal Albert Hall) was erected through the munificence of the late Mr. Samson Fox, M.I.C.E., at a cost of £48,000, on a site granted by the Royal Commissioners for

the Exhibition of 1851, and held from them at a nominal ground rent for 999 years.

This Building was opened with state ceremony by His Majesty the King (then H.R.H. The Prince of Wales), on behalf of Her late Majesty Queen Victoria, on Wednesday, May 2nd, 1894.

THE CONSTITUTION OF THE COLLEGE.

The Corporation of the College is constituted as follows :— The President, the Vice-Presidents, the Council, the Director and Board of Professors, the Graduates, and the Donors, the latter being either Annual Subscribers of at least £10 or contributors at one time of £50 or upwards.

A General Meeting of the Corporation is held once in each year, at which the Council present their Annual Report on the condition of the College, with a Financial Statement for the year, from May 1 to April 30, audited by the Honorary Auditor.

THE GOVERNING BODY.

The Governing Body consists of the President and the Council, who delegate to an Executive and a Finance Committee respectively the duties of the general management of the College and the investment and control of its funds.

THE TEACHING BODY.

The instruction of the Pupils is conducted, under the superintendence of the Director and Board of Professors, by the Members of the Board and a Teaching Staff, which is selected by the Director, subject to Regulations made by the Council and to their confirmation.

PUPILS.

Pupils of both sexes are admitted to the College, and they consist of :—

STUDENTS. (See page 12.)
SCHOLARS. (See page 16.)
EXHIBITIONERS. (See page 21.)

STUDENTS,

Students before entering the College are required to fill up the official Form of Application issued for that purpose.

Students are admitted on payment of the Entrance Examination Fee and the Tuition Fee without limitation of age. They are examined on entering the College in their Principal and Second Studies and the Rudiments of Music, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. (See specimen paper on page 28.)

Students are not admitted for a shorter period than one year, viz. three terms, and are required to take up the regular course of instruction, as lessons are not given in single subjects. Admission can take place at the beginning of a term, or at the half term. Students entering at a half-term must remain three terms and a half.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director ; and an undertaking must be entered into by him or her, or on his or her behalf, that the Student will obey the rules, and will remain one year (3 terms) at least in the College, and will pay the fees as they become due (see page 15).

Students who have completed three years (nine terms) of general study in the Senior Department, and Scholars who have been at the College for that period, and whose Scholarships have expired, may, with the approval of the Director, continue at the College for the special cultivation of their Principal Study at a reduced Fee (see page 15).

Students are required to give one month's notice before leaving.

THE COLLEGE YEAR.

The year consists of three Terms, as follows:—

First, or Midsummer Term, beginning about the 1st of May.

Second, or Christmas Term, beginning about the 27th of September.

Third, or Easter Term, beginning about the 6th of January.

Notice of the precise date of the beginning and ending of each Term, of the Vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time.

SUBJECTS OF STUDY.

Rudiments of Music.
Harmony, Counterpoint, Analysis, &c.
Composition.
Organ.
Choir Training, Accompaniment, and Transposition.
Pianoforte.
Pianoforte Accompaniment.
Solo Singing.
Choral Singing.
Operatic Singing and Acting.
Sight Singing, Music-Dictation, &c.
Harp.
Violin.
Viola.
Violoncello.
Double Bass.
Wind Instruments.
Orchestration.
Elocution.
*Deportment, Dramatic Action, and Stage Dancing.
*Italian, French, and German.
Concerted Music (Instrumental and Vocal, including Ensemble Playing).
Orchestral Practice.
Playing from Score, both Vocal and Orchestral.
The History of Music, and other subjects relating to Music.

COURSE OF INSTRUCTION.

From the above subjects a Student may adopt the following course, or a part of it, with the consent and at the discretion of the Director:—

1. *Principal Study.*—Two lessons weekly of one hour each (in conjunction with two other Pupils) in either Singing, Violin, Viola, Violoncello, Double Bass, Piano, Organ, Harp, or Wind Instrument; or, in special cases, double lessons once a week in the same proportion. If Composition is taken as Principal Study the lesson is an individual one of half an hour weekly. Pupils will have to pass a certain standard of Harmony and Counterpoint before taking up Composition with the regular Composition master.

2. *Second Study.*—One lesson weekly of one hour (in

*See page 15 (Extra Fees).

conjunction with two other Pupils) in one of the various branches named in the preceding section other than Composition. If Composition is taken as a second study, the lesson is an individual one of fifteen minutes weekly. (The Second Study cannot be taken until the Pupil has passed an Examination in Rudiments of Music. See page 28.)

Foreign Languages, Elocution, or Theoretical Subjects may also be taken as Second Studies; in which case the Pupil will have an individual lesson of fifteen minutes weekly in the selected study.

3. *Music Class, Dictation, and General Subjects connected with Music.*—One lesson weekly in class.

4. *Harmony.*—One lesson weekly in class, after the Pupil has passed out of the class for Rudiments (see page 29), and until the Pupil is sufficiently advanced to pass into the higher grades of Counterpoint.

5. *Counterpoint.*—One lesson weekly in class, after the Pupil has passed the requisite grade in Harmony.

6. *Sight Singing.*—One lesson weekly in class, for Singers only.

7. *Choral Singing.*—One lesson weekly of one hour.

8. *Ensemble Playing.*—Classes are held weekly for Pupils sufficiently advanced.

9. *Orchestral Practice.*—Two hours, twice a week, for Pupils certified to be sufficiently advanced, who are then admitted to the Orchestra as vacancies occur.

10. *Operatic Class.*—This Class is formed of the Pupils selected to take part in the Annual Opera Performance.

11. *History of Music.*—Lectures, fully illustrated by voices and instruments, as announced from time to time.

12. *Choir Training.*—One hour per week in Class, for Organists, when sufficiently advanced, on the recommendation of their teacher.

13. In exceptional cases, when Pupils have passed through all the grades of Counterpoint and Harmony, they are permitted to take Orchestration, Analysis, or Transposition, as an additional Study.

FEES.*

The Entrance Examination Fee is Two Guineas, which must accompany the official form of application for admission.

The tuition fee for Students is £12 12*s.* per term. Students who enter at the half-term pay £6 6*s.* for the rest of that term. No Pupil is admitted for less than three terms, and Students entering at the half-term must remain three terms and a half.

Pupils who are allowed to remain after nine terms for the special cultivation of their Principal Study (see p. 12) pay a fee of £9 9s. per term. This fee includes (subject to the approval of the Director) Harmony, Counterpoint, and History Lectures; also, in the case of instrumentalists sufficiently advanced, Ensemble Class and Orchestra; in the case of vocalists, Choral and Sight Reading Classes; and in the case of organists sufficiently advanced, Choir-training.

All fees are due and payable in advance at the commencement of each term.

EXTRA FEES (OPTIONAL).

	PER TERM £ s. d.
ADDITIONAL PRINCIPAL STUDY:—	
Two lessons a week	6 6 0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee .	4 16 0
ADDITIONAL PRINCIPAL STUDY:—	
One lesson a week	3 3 0
ADDITIONAL SECOND STUDY:—	
One lesson a week	2 2 0
CLASSES—One lesson a week:—	
Italian, French, German, Elocution, Dramatic, Deportment, Stage Dancing . each	1 1 0

Pupils wishing to take up Foreign Languages, Deportment, Dramatic Action, or Stage Dancing, should give notice to that effect when sending in the official form to enter the College, as these Classes can only be formed provided sufficient names are received.

* Cheques to be made payable to "The Royal College of Music or order," and crossed "London and Westminster Bank." Scotch, Irish, and Channel Islands cheques should be made out for an additional sixpence to cover Bank charges.

*SCHOLARS.

Scholarships may be created, from time to time, by the College, or by Corporations, or by individuals, under such conditions as the Council may determine.

Scholarships are of two kinds—

(1.) FREE OPEN SCHOLARSHIPS.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

Scholarships are gained by competition only. They entitle the holder to a thorough and systematic FREE EDUCATION in theoretical and practical music, and are as a rule tenable for a period of three years at the College only. But a Scholarship may be awarded for a shorter period or terminated at any time, should the Council consider the health, progress, or conduct of the Scholar to be unsatisfactory, and the Council shall not be required to give any reason for terminating a Scholarship; or the period may be extended should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

Before entering the College each Scholar is required to sign an Agreement binding him or her to obey the rules of the College, and to remain for the entire term of the Scholarship except when prevented by illness or some other exceptional or unavoidable cause. Such Agreement must be countersigned by the parent or guardian of the Scholar or some other person willing to undertake the responsibility on his or her behalf.

Each Scholar must also present a testimonial to good character, and satisfy the Medical Officer of the College as to his or her state of health.

A person elected to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of being able to pay for his or her education or education and maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

* The holders of the Exhibitions founded by the Savage Club and the Associated Board respectively (*see page* 22) are, during their tenure of such Exhibitions, subject to the same rules as Scholars.

The College does not provide for the control of any Scholar during the vacations.

Candidates for Scholarships are eligible between the following ages, reckoned at the date of their Preliminary Examination :—

COMPOSITION, Males and Females between 13 and 21.

PIANOFORTE, Males between 13 and 18, Females between 13 and 19.

ORGAN, Males between 13 and 19, Females between 13 and 20.

HARP, Males between 13 and 18, Females between 13 and 19.

VIOLIN and VIOLA, Males and Females between 13 and 18.

VIOLONCELLO, Males and Females between 13 and 20.

DOUBLE BASS, Males between 13 and 24.

WIND INSTRUMENTS, Males between 17 and 27.

SINGING, Males between 18 and 24, Females between 17 and 22.

(1.) FREE OPEN SCHOLARSHIPS.

There are fifty-four Open Scholarships, which provide free musical education ; and in some special cases grants towards maintenance are added.

These Scholarships are open to all classes of His Majesty's subjects within the stated ages, and are obtainable by competitive examination only.

When any of these Scholarships are declared to be open for competition due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of testing the candidates, and selecting those whose qualifications are such as to give a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Competition at the College.

Vacancies in the Open Scholarships are announced about November in each year, and the Final Competition takes place in the following February or March.

Should there be no election to a Scholarship in any one or more of the subjects offered for competition, for lack of Candidates being found of a sufficiently high standard therein, the Council may, on the recommendation of the Director and Board of Professors, award the vacant Scholarship to a Candidate in such other subject as may be decided.

Any Scholarship, the election to which is not confirmed by the Council, whether on account of the physical disqualification of the Candidate or from any other cause, will be dealt with in like manner.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Competition, which is held at the College.

The Free Open Scholarships include the following:

The Courtenay Scholarship,
founded by the late Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.;

The Wilson Scholarship,
founded by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.;

The Morley Scholarship,
founded by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq., M.P.;

The Elizabeth Pringle Memorial Scholarship,
founded by The Dowager Lady Harvey, of South Hampstead, in memory of her mother, Lady Elizabeth Pringle;

each of which provides a sum not exceeding fifty guineas per annum towards maintenance during the College terms;

The Lord Charles Bruce Scholarship,
founded by the late Lady Charles Bruce in memory of her husband the Right Hon. Lord Charles Bruce,

which provides a sum not exceeding forty pounds per annum towards maintenance;

The Dove Scholarship,
founded by the late Edwin Samuel Dove, of Kilsby, Northamptonshire, for the study of the Violoncello;

The George Grove Memorial Scholarship,
founded by the Council in memory of the late Sir George Grove (first Director of the College) for Composition; and

The Laura Clark Scholarship,
Founded by the late Mrs. Laura S. Clark;

each of which provides free musical education only at the College.

Vacancies occurring in any one of the above named Scholarships, are, on the recommendation of the Director and Board of Professors, filled by the Council from the holders of Open Scholarships.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

These Scholarships are founded by the gift of such a sum of money as shall when invested produce an annual income sufficient to provide either musical education or musical education and a sum not exceeding fifty guineas per annum towards maintenance during the College terms. They are obtainable by competition only, of which due notice is given as vacancies arise. They may bear such name as the donor desires, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

A Preliminary Examination is held in the locality, but the Final Competition takes place at the College. All Candidates attending at the College for this purpose must pay an examination fee of One Guinea. In the case of Colonial Scholarships the Examination held in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following eleven Close or Local Scholarships have been founded. These (with the exception of the last two) provide a sum not exceeding fifty guineas per annum towards maintenance during the College Terms, as well as free musical education :—

The South Province of Victoria Scholarship,
by the late Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,
by the late Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,
by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Liverpool Scholarship,
by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,
by the late A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,
by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,
by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Kent Scholarship,
by subscription, for natives of the county of Kent, for residents therein of not less than five years' standing and for children of parents one or both of whom are residents therein of not less than five years' standing.

The S. Ernest Palmer (Berkshire) Scholarship.
by S. Ernest Palmer, Esq., for natives of the county of Berks, for residents therein of not less than five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship, by subscription, restricted to the following persons :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society, or

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin, or

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

The Bristol Scholarship,
by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein of not less than five years' standing.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been founded:—

*** The Council Exhibitions.**
At the end of each Term £50 is awarded in Exhibitions, of which £20 is competed for by Students of not less than three or more than five Terms standing ; and £30 by Students of not less than five Terms standing.

The above amounts may be apportioned among the Competitors in each subject of Study, in such manner as the Board of Professors think fit.

*** The Charlotte Holmes Exhibition** (£15 annual value), for Students of not less than nine terms standing.

*** The Pauer Memorial Exhibition** (£7 10*s.* annual

* In qualifying for the above Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

value), to be awarded to the Student of at least one year's standing in the College who shall attain the highest position among the *proxime* in the Pianoforte Department of the Open Scholarship Competition in each year.

The Clementi Exhibition (founded by the late Reverend H. Clementi-Smith in memory of his grandfather, Muzio Clementi), about £30 annual value, to be awarded at the General Annual Examination to a Student in either of Grades IV and V. of the Pianoforte Department.

The Exhibitioner is to execute at a College Concert shortly after appointment a pianoforte work of Muzio Clementi.

The amounts awarded in the above Exhibitions will be applied to the reduction of Fees for the three Terms next ensuing.

* **The Associated Board of The Royal Academy of Music and The Royal College of Music** give Exhibitions each year tenable for two years at the College, providing during that period a course of musical instruction similar to that given to Scholars. These Exhibitions are open to all who take Honours in the Advanced Grade of the Local Centre Examinations of the Associated Board held in the year in which such Exhibitions are offered for competition, and who have previously passed a School Examination of the Board.

Full particulars regarding these Exhibitions may be obtained at the office of the Associated Board, 14, Hanover Square, London, W.

* **The Savage Club Exhibition**

has been founded by the Savage Club for the purpose of granting free musical education in the College, after competition, to persons who belong to some one of the following classes, and is tenable for three years :—

(1.) Who are sons or daughters of Members of the Savage Club ; failing these,

* *See* Footnote on page 16.

(2.) Those who may be relatives of Members of the Savage Club, in some degree not more distant than that of second cousin ; failing these,

(3.) Who may be sons or daughters of persons qualified to be elected as Members of the Savage Club.

EXAMINATIONS.

Scholars, Exhibitioners, and Students are examined as follows:—

1. At the end of each Term all Pupils in the two lower grades of Principal Studies, and the lowest grade of Second Studies, and all Pupils not graded, are examined in their practical work. Pupils in all grades of Harmony, Counterpoint, and Rudiments are also examined.

   These Examinations are conducted by Members of the Board of Professors.

2. At the end of each College year the whole of the Pupils are examined in all their studies. The Examination of the higher grades is conducted by Musicians not on the Teaching Staff of the College, in conjunction with Members of the Board of Professors. The outside Examiners report the result of their Examination to the President.

PRIZES.

Rewards of Merit are from time to time offered to the Pupils for competition, of which the following is the list :—

Messrs. Challen and Son give a Gold Medal (annual) for Pianoforte playing.

The John Hopkinson Medals founded by George W. Brown, Esq., in commemoration of the late John Hopkinson, Esq., as a Musician and Manufacturer of Pianofortes. These Medals (1 gold and 1 silver) are awarded annually for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by Piano players, once in three years. The next competition will be in July, 1905.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1906.

Messrs. W. E. Hill and Sons give an Annual Prize of a Violin, bow, and a case, of their own make, to be awarded by the Director to such Violin Pupil as he may consider most worthy.

Rajah Sir S. M. Tagore, C.I.E., of Calcutta, has given the sum of 4,000 rupees for the foundation of a Gold Medal in commemoration of the marriage of Their Royal Highnesses the Prince and Princess of Wales. The medal is to be awarded by the Director annually to the most generally deserving Pupil (male and female alternately).

Henry Leslie (Herefordshire Philharmonic) Prize. This prize, which is of the annual value of £10, has been founded by the Herefordshire Philharmonic Society in memory of the late Henry Leslie, and is open for competition to singing pupils, the preference being given, as between competitors of equal merit, to a pupil being a native of Herefordshire or Shropshire, or of any place within the Diocese of Hereford.

The late Edwin Samuel Dove (in addition to the Scholarship before mentioned) has bequeathed a sum of money to the College for the purpose of giving an annual prize to the Pupil that distinguishes himself or herself most in general excellence, assiduity and industry. The prize is of the value of £13.

The Arthur Sullivan Prize. This prize, which is of the annual value of £5, has been founded by Miss Harriet J. Pole in memory of the late Sir Arthur Sullivan, and is open for competition to a pupil of the College, being a British subject, who gives the best proofs of ability and progress in Composition at the Annual Examination.

The Scholefield Prize, in memory of the late Reverend Clement C. Scholefield, to be awarded at the General Annual Examination to a Pupil adjudged to be the best performer on a Stringed Instrument, whether Violin, Viola, Violoncello, or Double Bass. The Prize is of the value of £3.

NOTE: *A Pupil having gained a Prize shall not be eligible to compete subsequently for the same Prize.*

CONCERTS AND OPERAS.

Concerts, to which admission is wholly by invitation, are held about once a fortnight during term in the Concert Hall of the College, in order to show the results of the studies of the Pupils.

Public Orchestral Concerts are from time to time given by the College in London and in Provincial towns.

A Public Opera Performance is given annually at one of the London Theatres. The following Operas have been thus performed :—

1885. Figaro (Acts I. and II.): Mozart.
1886. Les deux journées: Cherubini.
1887. Der Freischütz: Weber.
1888. The Merry Wives of Windsor: Nicolai.
1889. The Taming of the Shrew: Goetz.
1890. Cosi fan tutte: Mozart.
1891. The Barber of Bagdad: Cornelius.
1892. Orpheus: Gluck.
1893. Genoveva: Schumann.
1894. Le Roi l'a dit: Délibes.
1895. Dido and Æneas: Purcell (Bi-centenary Commemoration).
1896. Falstaff: Verdi.
1898. Don Juan: Mozart. / Flying Dutchman: Wagner.
1899. Magic Flute: Mozart.
1900. Euryanthe: Weber.
1901. Much ado About Nothing: Stanford.
1902. Fidelio: Beethoven.
1903. Hansel and Gretel: Humperdinck.
1904. Alcestis: Gluck.

THE COLLEGE LIBRARY.

The College possesses a large and valuable Library, including that of the Antient Concerts, presented by Her late Majesty Queen Victoria ; that of the Sacred Harmonic Society ; and also many musical instruments.

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

THE DONALDSON MUSEUM.

Honorary Curator—Sir George Donaldson.

This valuable Collection of ancient musical instruments was presented in 1894 to His Majesty the King (then H.R.H. The Prince of Wales) for the College by Mr. George Donaldson, who also personally superintended and defrayed the expenses of the decoration and furnishing of the Museum in the style of the Italian Renaissance of the sixteenth century.

The Museum is open to the public at certain hours during term time.

GENERAL REGULATIONS.

Pupils, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All Pupils, in their Principal and Second Studies, must remain in the teaching room for one hour, that is, for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each Term, signed by the several Teachers con-

cerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be reported to the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to the number of terms during which they have been on the College books, signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the Certificate for Associateship (A.R.C.M.); (*see* page 30).

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for the A.R.C.M. Examination in their Principal Subject, the Fee will be remitted for their First Examination.

The Pupils have, to a certain extent, free access to many concerts and musical performances in the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

Luncheons, teas, and light refreshments may be obtained by the Pupils in the College at moderate charges.

JUNIOR DEPARTMENT.

A Junior Department has been established for the purpose of providing sound and adequate musical education for Pupils under the age of 16 years. For Fees, Course of Study, and Regulations, see Junior Department Syllabus.

LODGINGS

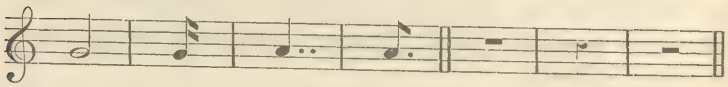
(*See page* 36).

RUDIMENTS EXAMINATION (see pp. 12 & 14).

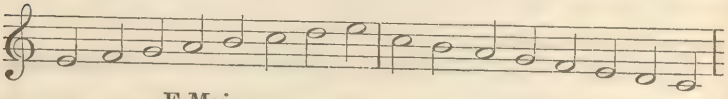
No. 1.

Specimen of Questions to be answered by Pupils on entering the College before they can take up a Second Study.

1.—Name these notes and rests, and give the value of each in semiquavers.



2.—Place the proper sharps or flats before the notes in the following scales :—



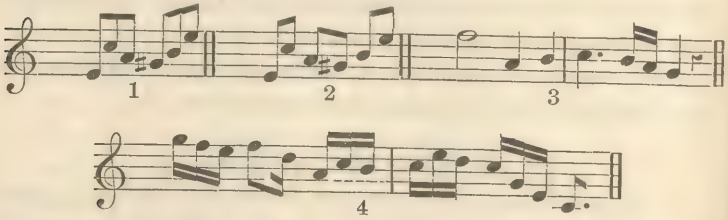
E Major. C Minor.

3.—What is the relative major of F minor? Of G sharp minor?

4.—Write the key-signatures of D major, B flat major, and E flat minor.

5.—Write the ascending scales of G minor and F sharp minor in three forms, naming each.

6.—Put the time-signatures to these phrases :—



7.—Under each of these six headings write three different time-signatures :—

Duple		Triple		Quadruple	
Simple.	Compound.	Simple.	Compound.	Simple.	Compound.

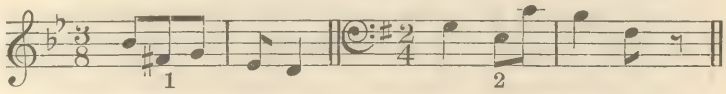
RUDIMENTS EXAMINATION (see No. 4, p. 14).

No. 2.

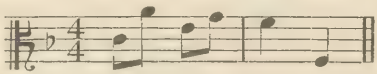
Specimen of Questions to be answered by Pupils before entering the Harmony Class.

1.—Draw the great stave of eleven lines; number the lines, beginning with the lowest, and say upon which you place the F, C, and G clefs.

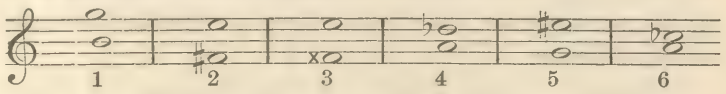
2.—Write phrase No. 1 in Alto clef, phrase No. 2. in Tenor, keeping the same pitch.



3.—Write this phrase in the Treble clef :—



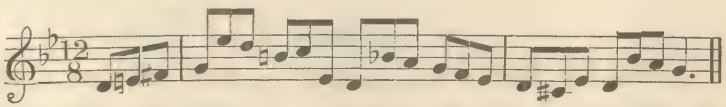
4.—Name these intervals :—



5.—Invert and name all the intervals given in Question 4.

6.—Give an example each of (1) a compound interval, (2) a consonant interval, (3) a chromatic interval, (4) a dissonant interval.

7.—Transpose this into F sharp minor.



8.—In the key of G sharp minor write the sub-mediant, the leading note, the supertonic, and the dominant.

EXAMINATION FOR ASSOCIATESHIP OF THE ROYAL COLLEGE OF MUSIC.

A Certificate of Proficiency, bearing with it the title of "ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC," is granted for excellence in a particular branch of Music. The Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and bears the signature of the President, or of one of the Vice-Presidents, according to the provisions of the Charter.

The holder of a Certificate of Proficiency is entitled to place the letters A.R.C.M. after his or her name.

The Examination takes place at the College once a year (in April), and is open to all comers, whether Pupils of the College or not, without restriction of age.

Candidates intending to enter must fill up and forward to the College, not less than six weeks before the date fixed for the examination, the official Form of Application issued for that purpose.

Specimens of past Papers of the Grammar of Music, Figured Bass, Optional Harmony and Counterpoint, and Theory of Music, are issued gratis, so long as they remain in print.

(*For full particulars and conditions, with the list of Pieces, &c., in which Candidates will be examined, see the special Syllabus of this Examination usually issued about the month of August*).

FEES.

A Fee of Five Guineas must be paid for the First Examination in any one subject. An additional subject, or subjects, may be taken on payment of a further Fee of One Guinea each for the First Examination only.

A Candidate failing to satisfy the Examiners at the First Examination may enter for a Second Examination in the same subject or subjects in the following year on payment of a Fee of Two and a Half Guineas for each subject.

The Fee for every Third Examination in any subject will be Five Guineas.

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for Examination in their Principal Subject, the Fee will be remitted for their First Examination.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, or both, must work a special paper. There is no Extra Fee for this Examination.

No Fees will be returned save on account of serious illness or other very exceptional cause, *and at the discretion* of the Council. In case of illness a medical certificate must be immediately forwarded to the Registrar.

On payment of an Enquiry Fee of Two Shillings and Sixpence for each subject, Candidates will be informed of the number of marks awarded under each heading in the Examiners' Reports.

I.—PIANOFORTE, SOLO PERFORMANCE.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts

II.—TEACHING THE PIANOFORTE.

(*See* Foot-note.)

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.

2. To harmonize a given figured bass in four parts.

3. To give an outline of a course of instruction in technical exercises, studies and pieces.

4. To name studies of different degrees of difficulty suitable for special purposes. For identification, the first bar of each study is to be quoted.

The term "Special Purposes" refers to the various departments of technique. The Candidate's answers should show a general acquaintance with the Studies of Bertini, Clementi, Cramer, Czerny, Moscheles, &c.

5. To name special composers, and particular compositions, the study of which would be likely to assist the progress of the pupil in respect of (*a*) technical execution, (*b*) improvement in style and expression.

6. To answer, questions on terms and signs relating to tempo, expression, and phrasing.

PRACTICAL WORK.

7. To answer questions on the position of the hands and fingers, and to illustrate the points referred to by playing such scales and arpeggios as may be required by the Examiners. The playing of scales in double thirds and double sixths is not compulsory.

8. To answer questions on the rendering of such ornaments as occur in the works of Bach, Mozart, and Beethoven.

9. To give practical illustration of the fingering of passages submitted by the Examiners.

10. To detect inaccuracies in the rendering of a composition well known to the Candidate.

The Examiner will select and play portions of a movement from one of the Sonatas of Beethoven to be chosen by the Candidate (but excluding Op. 49 and the easy Sonatinas, as also the first movement of the Sonata in C sharp minor, Op. 27), and will purposely introduce such errors as are likely to be made by the average pupil. These errors must be pointed out by the Candidate.

11. To perform pieces of moderate length chosen by the Candidate and guaranteed to have been learnt without assistance, or any portions of such pieces which the Examiners may select. The pieces must consist of (*a*) a movement by J. S. Bach, (*b*) a movement by Beethoven, and (*c*) a Study by Clementi or Cramer.

12. To read a simple piece at sight.

NOTE.—*Candidates for "Pianoforte Teaching" Certificate must pass in* **both** *Practical Work and Paper Work. If they pass in one or the other only, the pass in that respect will be allowed to count for any subsequent Examination to complete their Pass on payment of a fee of £2 12s. 6d. each time.*

III.—ORGAN.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To harmonize a given melody on the instrument.
   To play from a figured bass.
   To play from four-part vocal score, including C clefs.
   To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To answer questions on the construction and treatment of the organ.

A Candidate for Organ may, at his option (without extra Fee), work a paper on Choir-training.

IV.—STRING INSTRUMENTS.

PRACTICAL WORK.

Candidates in Violin, Viola, Violoncello, and Double Bass will be required –

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To transpose.
3. To read at sight.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To construct an accompaniment for a second instrument of the same kind to a given melody, and in the case of Violin and Viola only, to add a part to a given subject, so that the two parts can be played simultaneously on the same instrument.

V.—HARP.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VI.—WIND INSTRUMENTS.

PRACTICAL WORK.

Candidates will be required—

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
   To transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VII.—PUBLIC SINGING.

PRACTICAL WORK.

Candidates will be required—

1. To sing all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select. Certain pieces specified in the lists are to be sung from memory.
2. To read at sight.
3. To play on the Pianoforte an accompaniment, selected and prepared by the Candidate.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VIII.—TEACHING SINGING.

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on subjects appertaining to the physiology of the voice and to the teaching of Singing.

PRACTICAL WORK.

4. To answer questions viva voce (with practical illustrations where required) on the llowing subjects :—

   (*a*) The best preliminary instruction to insure a correct and effective delivery of a Song.
   (*b*) The characteristics of "Recitative" and the best method of teaching its interpretation.
   (*c*) Technical studies best adapted to produce flexibility in singing.
   (*d*) The maximum time which should be devoted to the practice of singing so as to avoid the risk of fatigue.
   (*e*) The essentials of a distinct and correct pronunciation in singing.
   (*f*) The meaning of "diction."
   (*g*) The essentials of good phrasing and expression in singing.

5. To undergo tests :—

   (*a*) For accuracy of ear by singing and naming intervals.
   (*b*) For sense of time and rhythm.

6. To accompany on the pianoforte at sight, and to transpose at sight pieces or accompaniments selected by the Examiners.

IX.—THEORY OF MUSIC.

Each Candidate will be required to pass an examination in—

(*a*) Harmony.
(*b*) Counterpoint, Canon, and Fugue.
(*c*) Instrumentation.
(*d*) Form..

Candidates will not be expected to write in more than five parts.

X.—COMPOSITION.

Each Candidate will be required—

To send in Compositions of different classes and characters, including orchestral and choral works, one week before the date of the Examination ; also to work a paper to show the Candidate's proficiency in the technique of the art.

NOTE.—*Candidates in Theory and Composition will also be required to attend viva voce Examination.*

LODGINGS.

There is no accommodation for residence in the College, but fifty Female Pupils are received into the Alexandra House, which was erected by the liberality of the late Sir Francis Cook, Bart., under the patronage of Her Majesty the Queen (then H.R.H. the Princess of Wales), for the accommodation of Female Pupils studying in Art, Music, and Science, on the Estate of the Royal Commissioners for the Exhibition of 1851. Terms can be obtained from Miss Palmer, Lady Superintendent, Alexandra House, Kensington Gore, S.W.

This Syllabus is subject to alteration from time to time, with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,

Hon. Secretary.

April 1905.

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SYLLABUS
1905.

THE ROYAL COLLEGE OF MUSIC.

A Syllabus of the College is forwarded herewith, which contains full information as to the scheme of study, fees, &c., also a slip giving the dates of commencement of the Terms and Half-terms, and a form of Application for Admission to be filled up and forwarded to the Registrar together with the Entrance Examination fee (£2 2s.), at any time (if possible not less than one week) before the commencement of the Term or Half-term.

There is no limit of age for paying Students except in the Junior Department.

The Entrance Examination is not a "qualifying" one, but is simply for the purpose of ascertaining how much the Student already knows.

The choice of Masters rests absolutely with the Director, and is governed by (*a*) the vacancies existing in the various classes, (*b*) the degree of proficiency or promise shown by the Student at the Entrance Examination. Applicants for admission are, however, at liberty to mention any preference they may have in the matter, and their expressed wishes will receive consideration.

For the convenience of enquirers some addresses are kept at the College of persons who take in College pupils as boarders, but the College authorities undertake no responsibility in the matter, and the pupils or their friends must make their own enquiries and arrangements as to board and lodging.

FRANK POWNALL,

Registrar.

N.B.—Special attention is called to the specimen Rudiments Paper given in the Syllabus and to the rule that pupils are not allowed to take a "second study" until they have passed the lower grade in "Rudiments." Intending applicants for admission are recommended to procure and study Davenport's "Elements of Music" (Longman's), price 1/-.

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The Royal College of Music was founded at the instance and through the exertions of His Majesty the King (then H.R.H. the Prince of Wales), its first President, and was incorporated by Royal Charter on May 23rd, 1883.

THE OBJECTS OF THE COLLEGE.

The objects of the College are, in the words of the Charter—

"First, the advancement of the Art of Music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons whether educated or not at the College, who on examination may prove themselves worthy of such distinctions and evidences of attainment;

"Secondly, the promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom;

"Lastly, generally the encouragement and promotion of the cultivation of Music as an Art throughout our dominions."

THE SITE OF THE COLLEGE.

The College was opened by His Majesty the King (then H.R.H. the Prince of Wales) on Monday, May 7, 1883. The Building originally occupied by the College (situated on the west side of the Royal Albert Hall) was presented by the late Sir C. J. Freake, Bart. This building was in the year 1903 surrendered by the College to the ground landlords, the Royal Commissioners for the Exhibition of 1851, and is now occupied by the Royal College of Organists.

The new College in Prince Consort Road (adjacent to the Royal Albert Hall) was erected through the munificence of the late Mr. Samson Fox, M.I.C.E., at a cost of £48,000, on a site granted by the Royal Commissioners for

the Exhibition of 1851, and held from them at a nominal ground rent for 999 years.

This Building was opened with state ceremony by His Majesty the King (then H.R.H. The Prince of Wales), on behalf of Her late Majesty Queen Victoria, on Wednesday, May 2nd, 1894.

THE CONSTITUTION OF THE COLLEGE.

The Corporation of the College is constituted as follows :— The President, the Vice-Presidents, the Council, the Director and Board of Professors, the Graduates, and the Donors, the latter being either Annual Subscribers of at least £10 or contributors at one time of £50 or upwards.

A General Meeting of the Corporation is held once in each year, at which the Council present their Annual Report on the condition of the College, with a Financial Statement for the year, from May 1 to April 30, audited by the Honorary Auditor.

THE GOVERNING BODY.

The Governing Body consists of the President and the Council, who delegate to an Executive and a Finance Committee respectively the duties of the general management of the College and the investment and control of its funds.

THE TEACHING BODY.

The instruction of the Pupils is conducted, under the superintendence of the Director and Board of Professors, by the Members of the Board and a Teaching Staff, which is selected by the Director, subject to Regulations made by the Council and to their confirmation.

PUPILS.

Pupils of both sexes are admitted to the College, and they consist of:—

STUDENTS. (See page 12.)
SCHOLARS. (See page 16.)
EXHIBITIONERS. (See page 21.)

STUDENTS,

Students before entering the College are required to fill up the official Form of Application issued for that purpose.

Students are admitted on payment of the Entrance Examination Fee and the Tuition Fee without limitation of age. They are examined on entering the College in their Principal and Second Studies and the Rudiments of Music, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. (See specimen paper on page 28.)

Students are not admitted for a shorter period than one year, viz. three terms, and are required to take up the regular course of instruction, as lessons are not given in single subjects. Admission can take place at the beginning of a term, or at the half term. Students entering at a half-term must remain three terms and a half.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him or her, or on his or her behalf, that the Student will obey the rules, and will remain one year (3 terms) at least in the College, and will pay the fees as they become due (see page 15).

Students who have completed three years (nine terms) of general study in the Senior Department, and Scholars who have been at the College for that period, and whose Scholarships have expired, may, with the approval of the Director, continue at the College for the special cultivation of their Principal Study at a reduced Fee (see page 15).

Students are required to give one month's notice before leaving.

THE COLLEGE YEAR.

The year consists of three Terms, as follows:—

First, or Midsummer Term, beginning about the 1st of May.

Second, or Christmas Term, beginning about the 27th of September.

Third, or Easter Term, beginning about the 6th of January.

Notice of the precise date of the beginning and ending of each Term, of the Vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time.

SUBJECTS OF STUDY.

Rudiments of Music.
Harmony, Counterpoint, Analysis, &c.
Composition.
Organ.
Choir Training, Accompaniment, and Transposition.
Pianoforte.
Pianoforte Accompaniment.
Solo Singing.
Choral Singing.
Operatic Singing and Acting.
Sight Singing, Music-Dictation, &c.
Harp.
Violin.
Viola.
Violoncello.
Double Bass.
Wind Instruments.
Orchestration.
Elocution.
*Deportment, Dramatic Action, and Stage Dancing.
*Italian, French, and German.
Concerted Music (Instrumental and Vocal, including Ensemble Playing).
Orchestral Practice.
Playing from Score, both Vocal and Orchestral.
The History of Music, and other subjects relating to Music.

COURSE OF INSTRUCTION.

From the above subjects a Student may adopt the following course, or a part of it, with the consent and at the discretion of the Director:—

1. *Principal Study.*—Two lessons weekly of one hour each (in conjunction with two other Pupils) in either Singing, Violin, Viola, Violoncello, Double Bass, Piano, Organ, Harp, or Wind Instrument; or, in special cases, double lessons once a week in the same proportion. If Composition is taken as Principal Study the lesson is an individual one of half an hour weekly. Pupils will have to pass a certain standard of Harmony and Counterpoint before taking up Composition with the regular Composition master.

2. *Second Study.*—One lesson weekly of one hour (in

*See page 15 (Extra Fees).

conjunction with two other Pupils) in one of the various branches named in the preceding section other than Composition. If Composition is taken as a second study, the lesson is an individual one of fifteen minutes weekly. (The Second Study cannot be taken until the Pupil has passed an Examination in Rudiments of Music. See page 28.)

Foreign Languages, Elocution, or Theoretical Subjects may also be taken as Second Studies; in which case the Pupil will have an individual lesson of fifteen minutes weekly in the selected study.

3. *Music Class, Dictation, and General Subjects connected with Music.*—One lesson weekly in class.

4. *Harmony.*—One lesson weekly in class, after the Pupil has passed out of the class for Rudiments (see page 29), and until the Pupil is sufficiently advanced to pass into the higher grades of Counterpoint.

5. *Counterpoint.*—One lesson weekly in class, after the Pupil has passed the requisite grade in Harmony.

6. *Sight Singing.*—One lesson weekly in class, for Singers only.

7. *Choral Singing.*—One lesson weekly of one hour.

8. *Ensemble Playing.*—Classes are held weekly for Pupils sufficiently advanced.

9. *Orchestral Practice.*—Two hours, twice a week, for Pupils certified to be sufficiently advanced, who are then admitted to the Orchestra as vacancies occur.

10. *Operatic Class.*—This Class is formed of the Pupils selected to take part in the Annual Opera Performance.

11. *History of Music.*—Lectures, fully illustrated by voices and instruments, as announced from time to time.

12. *Choir Training.*—One hour per week in Class, for Organists, when sufficiently advanced, on the recommendation of their teacher.

13. In exceptional cases, when Pupils have passed through all the grades of Counterpoint and Harmony, they are permitted to take Orchestration, Analysis, or Transposition, as an additional Study.

FEES.*

The Entrance Examination Fee is Two Guineas, which must accompany the official form of application for admission.

The tuition fee for Students is £12 12*s.* per term. Students who enter at the half-term pay £6 6*s.* for the rest of that term. No Pupil is admitted for less than three terms, and Students entering at the half-term must remain three terms and a half.

Pupils who are allowed to remain after nine terms for the special cultivation of their Principal Study (see p. 12) pay a fee of £9 9s. per term. This fee includes (subject to the approval of the Director) Harmony, Counterpoint, and History Lectures; also, in the case of instrumentalists sufficiently advanced, Ensemble Class and Orchestra; in the case of vocalists, Choral and Sight Reading Classes; and in the case of organists sufficiently advanced, Choir-training.

All fees are due and payable in advance at the commencement of each term.

EXTRA FEES (OPTIONAL).

	PER TERM £	s.	d.
ADDITIONAL PRINCIPAL STUDY:—			
Two lessons a week	6	6	0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee .	4	16	0
ADDITIONAL PRINCIPAL STUDY:—			
One lesson a week	3	3	0
ADDITIONAL SECOND STUDY:—			
One lesson a week	2	2	0
CLASSES—One lesson a week:—			
Italian, French, German, Elocution, Dramatic, Deportment, Stage Dancing . each	1	1	0

Pupils wishing to take up Foreign Languages, Deportment, Dramatic Action, or Stage Dancing, should give notice to that effect when sending in the official form to enter the College, as these Classes can only be formed provided sufficient names are received.

* Cheques to be made payable to "The Royal College of Music or order," and crossed "London and Westminster Bank." Scotch, Irish, and Channel Islands cheques should be made out for an additional sixpence to cover Bank charges.

*SCHOLARS.

Scholarships may be created, from time to time, by the College, or by Corporations, or by individuals, under such conditions as the Council may determine.

Scholarships are of two kinds—

(1.) FREE OPEN SCHOLARSHIPS.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

Scholarships are gained by competition only. They entitle the holder to a thorough and systematic FREE EDUCATION in theoretical and practical music, and are as a rule tenable for a period of three years at the College only. But a Scholarship may be awarded for a shorter period or terminated at any time, should the Council consider the health, progress, or conduct of the Scholar to be unsatisfactory, and the Council shall not be required to give any reason for terminating a Scholarship; or the period may be extended should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

Before entering the College each Scholar is required to sign an Agreement binding him or her to obey the rules of the College, and to remain for the entire term of the Scholarship except when prevented by illness or some other exceptional or unavoidable cause. Such Agreement must be countersigned by the parent or guardian of the Scholar or some other person willing to undertake the responsibility on his or her behalf.

Each Scholar must also present a testimonial to good character, and satisfy the Medical Officer of the College as to his or her state of health.

A person elected to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of being able to pay for his or her education or education and maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

* The holders of the Exhibitions founded by the Savage Club and the Associated Board respectively (*see page* 22) are, during their tenure of such Exhibitions, subject to the same rules as Scholars.

The College does not provide for the control of any Scholar during the vacations.

Candidates for Scholarships are eligible between the following ages, reckoned at the date of their Preliminary Examination :—

COMPOSITION, Males and Females between 13 and 21.

PIANOFORTE, Males between 13 and 18, Females between 13 and 19.

ORGAN, Males between 13 and 19, Females between 13 and 20.

HARP, Males between 13 and 18, Females between 13 and 19.

VIOLIN and VIOLA, Males and Females between 13 and 18.

VIOLONCELLO, Males and Females between 13 and 20.

DOUBLE BASS, Males between 13 and 24.

WIND INSTRUMENTS, Males between 17 and 27.

SINGING, Males between 18 and 24, Females between 17 and 22.

(1.) FREE OPEN SCHOLARSHIPS.

There are fifty-four Open Scholarships, which provide free musical education ; and in some special cases grants towards maintenance are added.

These Scholarships are open to all classes of His Majesty's subjects within the stated ages, and are obtainable by competitive examination only.

When any of these Scholarships are declared to be open for competition due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of testing the candidates, and selecting those whose qualifications are such as to give a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Competition at the College.

Vacancies in the Open Scholarships are announced about November in each year, and the Final Competition takes place in the following February or March.

Should there be no election to a Scholarship in any one or more of the subjects offered for competition, for lack of Candidates being found of a sufficiently high standard therein, the Council may, on the recommendation of the Director and Board of Professors, award the vacant Scholarship to a Candidate in such other subject as may be decided.

Any Scholarship, the election to which is not confirmed by the Council, whether on account of the physical disqualification of the Candidate or from any other cause, will be dealt with in like manner.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Competition, which is held at the College.

The Free Open Scholarships include the following:

The Courtenay Scholarship,
founded by the late Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.;

The Wilson Scholarship,
founded by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.;

The Morley Scholarship,
founded by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq., M.P.;

The Elizabeth Pringle Memorial Scholarship,
founded by The Dowager Lady Harvey, of South Hampstead, in memory of her mother, Lady Elizabeth Pringle;

each of which provides a sum not exceeding fifty guineas per annum towards maintenance during the College terms;

The Lord Charles Bruce Scholarship,
founded by the late Lady Charles Bruce in memory of her husband the Right Hon. Lord Charles Bruce,

which provides a sum not exceeding forty pounds per annum towards maintenance;

The Dove Scholarship,
founded by the late Edwin Samuel Dove, of Kilsby, Northamptonshire, for the study of the Violoncello;

The George Grove Memorial Scholarship,
founded by the Council in memory of the late Sir George Grove (first Director of the College) for Composition; and

The Laura Clark Scholarship,
Founded by the late Mrs. Laura S. Clark;

each of which provides free musical education only at the College.

Vacancies occurring in any one of the above named Scholarships, are, on the recommendation of the Director and Board of Professors, filled by the Council from the holders of Open Scholarships.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

These Scholarships are founded by the gift of such a sum of money as shall when invested produce an annual income sufficient to provide either musical education or musical education and a sum not exceeding fifty guineas per annum towards maintenance during the College terms. They are obtainable by competition only, of which due notice is given as vacancies arise. They may bear such name as the donor desires, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

A Preliminary Examination is held in the locality, but the Final Competition takes place at the College. All Candidates attending at the College for this purpose must pay an examination fee of One Guinea. In the case of Colonial Scholarships the Examination held in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following eleven Close or Local Scholarships have been founded. These (with the exception of the last two) provide a sum not exceeding fifty guineas per annum towards maintenance during the College Terms, as well as free musical education:—

The South Province of Victoria Scholarship,
by the late Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,
by the late Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,
by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Liverpool Scholarship,
by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,
by the late A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,
by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,
by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Kent Scholarship,
by subscription, for natives of the county of Kent, for residents therein of not less than five years' standing and for children of parents one or both of whom are residents therein of not less than five years' standing.

The S. Ernest Palmer (Berkshire) Scholarship.
by S. Ernest Palmer, Esq., for natives of the county of Berks, for residents therein of not less than five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship, by subscription, restricted to the following persons :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society, or

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin, or

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

The Bristol Scholarship, by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein of not less than five years' standing.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been founded:—

* **The Council Exhibitions.**

At the end of each Term £50 is awarded in Exhibitions, of which £20 is competed for by Students of not less than three or more than five Terms standing ; and £30 by Students of not less than five Terms standing.

The above amounts may be apportioned among the Competitors in each subject of Study, in such manner as the Board of Professors think fit.

* **The Charlotte Holmes Exhibition** (£15 annual value), for Students of not less than nine terms standing.

* **The Pauer Memorial Exhibition** (£7 10*s.* annual

* In qualifying for the above Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

value), to be awarded to the Student of at least one year's standing in the College who shall attain the highest position among the *proxime* in the Pianoforte Department of the Open Scholarship Competition in each year.

The Clementi Exhibition (founded by the late Reverend H. Clementi-Smith in memory of his grandfather, Muzio Clementi), about £30 annual value, to be awarded at the General Annual Examination to a Student in either of Grades IV and V. of the Pianoforte Department.

The Exhibitioner is to execute at a College Concert shortly after appointment a pianoforte work of Muzio Clementi.

The amounts awarded in the above Exhibitions will be applied to the reduction of Fees for the three Terms next ensuing.

* **The Associated Board of The Royal Academy of Music and The Royal College of Music** give Exhibitions each year tenable for two years at the College, providing during that period a course of musical instruction similar to that given to Scholars. These Exhibitions are open to all who take Honours in the Advanced Grade of the Local Centre Examinations of the Associated Board held in the year in which such Exhibitions are offered for competition, and who have previously passed a School Examination of the Board.

Full particulars regarding these Exhibitions may be obtained at the office of the Associated Board, 14, Hanover Square, London, W.

* **The Savage Club Exhibition**

has been founded by the Savage Club for the purpose of granting free musical education in the College, after competition, to persons who belong to some one of the following classes, and is tenable for three years :—

(1.) Who are sons or daughters of Members of the Savage Club ; failing these,

* *See* Footnote on page 16.

(2.) Those who may be relatives of Members of the Savage Club, in some degree not more distant than that of second cousin ; failing these,

(3.) Who may be sons or daughters of persons qualified to be elected as Members of the Savage Club.

EXAMINATIONS.

Scholars, Exhibitioners, and Students are examined as follows:—

1. At the end of each Term all Pupils in the two lower grades of Principal Studies, and the lowest grade of Second Studies, and all Pupils not graded, are examined in their practical work. Pupils in all grades of Harmony, Counterpoint, and Rudiments are also examined.

   These Examinations are conducted by Members of the Board of Professors.

2. At the end of each College year the whole of the Pupils are examined in all their studies. The Examination of the higher grades is conducted by Musicians not on the Teaching Staff of the College, in conjunction with Members of the Board of Professors. The outside Examiners report the result of their Examination to the President.

PRIZES.

Rewards of Merit are from time to time offered to the Pupils for competition, of which the following is the list :—

Messrs. Challen and Son give a Gold Medal (annual) for Pianoforte playing.

The John Hopkinson Medals founded by George W. Brown, Esq., in commemoration of the late John Hopkinson, Esq., as a Musician and Manufacturer of Pianofortes. These Medals (1 gold and 1 silver) are awarded annually for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by Piano players, once in three years. The next competition will be in July, 1905.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1906.

Messrs. W. E. Hill and Sons give an Annual Prize of a Violin, bow, and a case, of their own make, to be awarded by the Director to such Violin Pupil as he may consider most worthy.

Rajah Sir S. M. Tagore, C.I.E., of Calcutta, has given the sum of 4,000 rupees for the foundation of a Gold Medal in commemoration of the marriage of Their Royal Highnesses the Prince and Princess of Wales. The medal is to be awarded by the Director annually to the most generally deserving Pupil (male and female alternately).

Henry Leslie (Herefordshire Philharmonic) Prize. This prize, which is of the annual value of £10, has been founded by the Herefordshire Philharmonic Society in memory of the late Henry Leslie, and is open for competition to singing pupils, the preference being given, as between competitors of equal merit, to a pupil being a native of Herefordshire or Shropshire, or of any place within the Diocese of Hereford.

The late Edwin Samuel Dove (in addition to the Scholarship before mentioned) has bequeathed a sum of money to the College for the purpose of giving an annual prize to the Pupil that distinguishes himself or herself most in general excellence, assiduity and industry. The prize is of the value of £13.

The Arthur Sullivan Prize. This prize, which is of the annual value of £5, has been founded by Miss Harriet J. Pole in memory of the late Sir Arthur Sullivan, and is open for competition to a pupil of the College, being a British subject, who gives the best proofs of ability and progress in Composition at the Annual Examination.

The Scholefield Prize, in memory of the late Reverend Clement C. Scholefield, to be awarded at the General Annual Examination to a Pupil adjudged to be the best performer on a Stringed Instrument, whether Violin, Viola, Violoncello, or Double Bass. The Prize is of the value of £3.

NOTE: *A Pupil having gained a Prize shall not be eligible to compete subsequently for the same Prize.*

CONCERTS AND OPERAS.

Concerts, to which admission is wholly by invitation, are held about once a fortnight during term in the Concert Hall of the College, in order to show the results of the studies of the Pupils.

Public Orchestral Concerts are from time to time given by the College in London and in Provincial towns.

A Public Opera Performance is given annually at one of the London Theatres. The following Operas have been thus performed :—

1885. Figaro (Acts I. and II.) : Mozart.
1886. Les deux journées : Cherubini.
1887. Der Freischütz : Weber.
1888. The Merry Wives of Windsor : Nicolai.
1889. The Taming of the Shrew : Goetz.
1890. Cosi fan tutte : Mozart.
1891. The Barber of Bagdad : Cornelius.
1892. Orpheus : Gluck.
1893. Genoveva : Schumann.
1894. Le Roi l'a dit : Délibes.
1895. Dido and Æneas : Purcell (Bi-centenary Commemoration).
1896. Falstaff : Verdi.
1898. Don Juan : Mozart. / Flying Dutchman : Wagner.
1899. Magic Flute : Mozart.
1900. Euryanthe : Weber.
1901. Much ado About Nothing : Stanford.
1902. Fidelio : Beethoven.
1903. Hansel and Gretel : Humperdinck.
1904. Alcestis : Gluck.

THE COLLEGE LIBRARY.

The College possesses a large and valuable Library, including that of the Antient Concerts, presented by Her late Majesty Queen Victoria ; that of the Sacred Harmonic Society ; and also many musical instruments.

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

THE DONALDSON MUSEUM.

Honorary Curator—Sir George Donaldson.

This valuable Collection of ancient musical instruments was presented in 1894 to His Majesty the King (then H.R.H. The Prince of Wales) for the College by Mr. George Donaldson, who also personally superintended and defrayed the expenses of the decoration and furnishing of the Museum in the style of the Italian Renaissance of the sixteenth century.

The Museum is open to the public at certain hours during term time.

GENERAL REGULATIONS.

Pupils, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All Pupils, in their Principal and Second Studies, must remain in the teaching room for one hour, that is, for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each Term, signed by the several Teachers con-

cerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be reported to the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to the number of terms during which they have been on the College books, signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the Certificate for Associateship (A.R.C.M.); (*see* page 30).

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for the A.R.C.M. Examination in their Principal Subject, the Fee will be remitted for their First Examination.

The Pupils have, to a certain extent, free access to many concerts and musical performances in the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

Luncheons, teas, and light refreshments may be obtained by the Pupils in the College at moderate charges.

JUNIOR DEPARTMENT.

A Junior Department has been established for the purpose of providing sound and adequate musical education for Pupils under the age of 16 years. For Fees, Course of Study, and Regulations, see Junior Department Syllabus.

LODGINGS

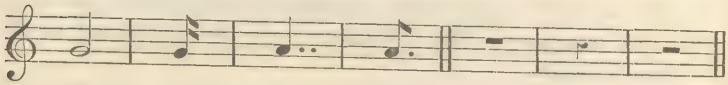
(*See page* 36).

RUDIMENTS EXAMINATION (see pp. 12 & 14).

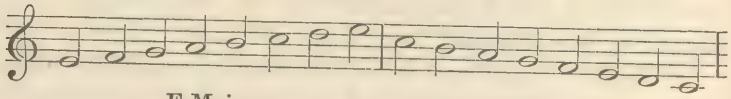
No. 1.

Specimen of Questions to be answered by Pupils on entering the College before they can take up a Second Study.

1.—Name these notes and rests, and give the value of each in semiquavers.



2.—Place the proper sharps or flats before the notes in the following scales :—



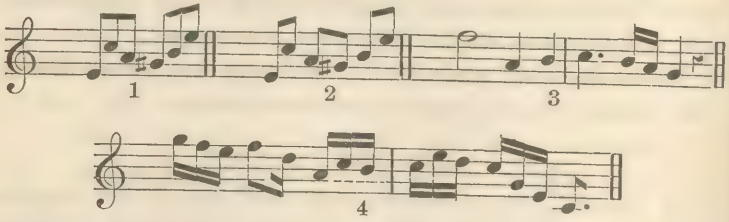
E Major. C Minor.

3.—What is the relative major of F minor? Of G sharp minor?

4.—Write the key-signatures of D major, B flat major, and E flat minor.

5.—Write the ascending scales of G minor and F sharp minor in three forms, naming each.

6.—Put the time-signatures to these phrases :—



7.—Under each of these six headings write three different time-signatures :—

Duple		Triple		Quadruple	
Simple.	Compound.	Simple.	Compound.	Simple.	Compound.

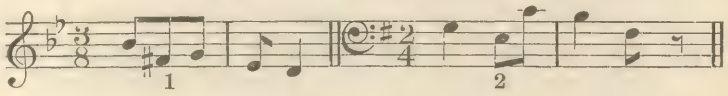
RUDIMENTS EXAMINATION (see No. 4, p. 14).

No. 2.

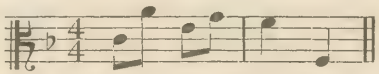
Specimen of Questions to be answered by Pupils before entering the Harmony Class.

1.—Draw the great stave of eleven lines; number the lines, beginning with the lowest, and say upon which you place the F, C, and G clefs.

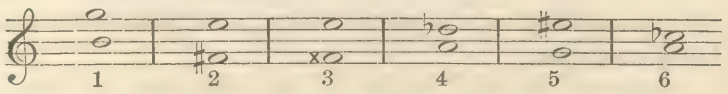
2.—Write phrase No. 1 in Alto clef, phrase No. 2. in Tenor, keeping the same pitch.



3.—Write this phrase in the Treble clef:—



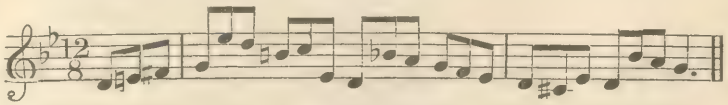
4.—Name these intervals:—



5.—Invert and name all the intervals given in Question 4.

6.—Give an example each of (1) a compound interval, (2) a consonant interval, (3) a chromatic interval, (4) a dissonant interval.

7.—Transpose this into F sharp minor.



8.—In the key of G sharp minor write the sub-mediant, the leading note, the supertonic, and the dominant.

EXAMINATION FOR ASSOCIATESHIP OF THE ROYAL COLLEGE OF MUSIC.

A Certificate of Proficiency, bearing with it the title of "ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC," is granted for excellence in a particular branch of Music. The Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and bears the signature of the President, or of one of the Vice-Presidents, according to the provisions of the Charter.

The holder of a Certificate of Proficiency is entitled to place the letters A.R.C.M. after his or her name.

The Examination takes place at the College once a year (in April), and is open to all comers, whether Pupils of the College or not, without restriction of age.

Candidates intending to enter must fill up and forward to the College, not less than six weeks before the date fixed for the examination, the official Form of Application issued for that purpose.

Specimens of past Papers of the Grammar of Music, Figured Bass, Optional Harmony and Counterpoint, and Theory of Music, are issued gratis, so long as they remain in print.

(*For full particulars and conditions, with the list of Pieces, &c., in which Candidates will be examined, see the special Syllabus of this Examination usually issued about the month of August*).

FEES.

A Fee of Five Guineas must be paid for the First Examination in any one subject. An additional subject, or subjects, may be taken on payment of a further Fee of One Guinea each for the First Examination only.

A Candidate failing to satisfy the Examiners at the First Examination may enter for a Second Examination in the same subject or subjects in the following year on payment of a Fee of Two and a Half Guineas for each subject.

The Fee for every Third Examination in any subject will be Five Guineas.

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for Examination in their Principal Subject, the Fee will be remitted for their First Examination.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, or both, must work a special paper. There is no Extra Fee for this Examination.

No Fees will be returned save on account of serious illness or other very exceptional cause, *and at the discretion* of the Council. In case of illness a medical certificate must be immediately forwarded to the Registrar.

On payment of an Enquiry Fee of Two Shillings and Sixpence for each subject, Candidates will be informed of the number of marks awarded under each heading in the Examiners' Reports.

I.—PIANOFORTE, SOLO PERFORMANCE.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts

II.—TEACHING THE PIANOFORTE.

(*See* Foot-note.)

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.

2. To harmonize a given figured bass in four parts.

3. To give an outline of a course of instruction in technical exercises, studies and pieces.

4. To name studies of different degrees of difficulty suitable for special purposes. For identification, the first bar of each study is to be quoted.

The term "Special Purposes" refers to the various departments of technique. The Candidate's answers should show a general acquaintance with the Studies of Bertini, Clementi, Cramer, Czerny, Moscheles, &c.

5. To name special composers, and particular compositions, the study of which would be likely to assist the progress of the pupil in respect of (*a*) technical execution, (*b*) improvement in style and expression.

6. To answer, questions on terms and signs relating to tempo, expression, and phrasing.

PRACTICAL WORK.

7. To answer questions on the position of the hands and fingers, and to illustrate the points referred to by playing such scales and arpeggios as may be required by the Examiners. The playing of scales in double thirds and double sixths is not compulsory.

8. To answer questions on the rendering of such ornaments as occur in the works of Bach, Mozart, and Beethoven.

9. To give practical illustration of the fingering of passages submitted by the Examiners.

10. To detect inaccuracies in the rendering of a composition well known to the Candidate.

The Examiner will select and play portions of a movement from one of the Sonatas of Beethoven to be chosen by the Candidate (but excluding Op. 49 and the easy Sonatinas, as also the first movement of the Sonata in C sharp minor, Op. 27), and will purposely introduce such errors as are likely to be made by the average pupil. These errors must be pointed out by the Candidate.

11. To perform pieces of moderate length chosen by the Candidate and guaranteed to have been learnt without assistance, or any portions of such pieces which the Examiners may select. The pieces must consist of (*a*) a movement by J. S. Bach, (*b*) a movement by Beethoven, and (*c*) a Study by Clementi or Cramer.

12. To read a simple piece at sight.

NOTE.—*Candidates for "Pianoforte Teaching" Certificate must pass in* **both** *Practical Work and Paper Work. If they pass in one or the other only, the pass in that respect will be allowed to count for any subsequent Examination to complete their Pass on payment of a fee of £2 12s. 6d. each time.*

III.—ORGAN.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To harmonize a given melody on the instrument.
   To play from a figured bass.
   To play from four-part vocal score, including C clefs.
   To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To answer questions on the construction and treatment of the organ.

A Candidate for Organ may, at his option (without extra Fee), work a paper on Choir-training.

IV.—STRING INSTRUMENTS.

PRACTICAL WORK.

Candidates in Violin, Viola, Violoncello, and Double Bass will be required –

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To transpose.
3. To read at sight.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To construct an accompaniment for a second instrument of the same kind to a given melody, and in the case of Violin and Viola only, to add a part to a given subject, so that the two parts can be played simultaneously on the same instrument.

V.—HARP.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VI.—WIND INSTRUMENTS.

PRACTICAL WORK.

Candidates will be required—

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
   To transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VII.—PUBLIC SINGING.

PRACTICAL WORK.

Candidates will be required—

1. To sing all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select. Certain pieces specified in the lists are to be sung from memory.
2. To read at sight.
3. To play on the Pianoforte an accompaniment, selected and prepared by the Candidate.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VIII.—TEACHING SINGING.

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on subjects appertaining to the physiology of the voice and to the teaching of Singing.

PRACTICAL WORK.

4. To answer questions viva voce (with practical illustrations where required) on the llowing subjects :—

   (*a*) The best preliminary instruction to insure a correct and effective delivery of a Song.
   (*b*) The characteristics of "Recitative" and the best method of teaching its interpretation.
   (*c*) Technical studies best adapted to produce flexibility in singing.
   (*d*) The maximum time which should be devoted to the practice of singing so as to avoid the risk of fatigue.
   (*e*) The essentials of a distinct and correct pronunciation in singing.
   (*f*) The meaning of "diction."
   (*g*) The essentials of good phrasing and expression in singing.

5. To undergo tests :—

   (*a*) For accuracy of ear by singing and naming intervals.
   (*b*) For sense of time and rhythm.

6. To accompany on the pianoforte at sight, and to transpose at sight pieces or accompaniments selected by the Examiners.

IX.—THEORY OF MUSIC.

Each Candidate will be required to pass an examination in—

(*a*) Harmony.
(*b*) Counterpoint, Canon, and Fugue.
(*c*) Instrumentation.
(*d*) Form..

Candidates will not be expected to write in more than five parts.

X.—COMPOSITION.

Each Candidate will be required—

To send in Compositions of different classes and characters, including orchestral and choral works, one week before the date of the Examination ; also to work a paper to show the Candidate's proficiency in the technique of the art.

NOTE.—*Candidates in Theory and Composition will also be required to attend viva voce Examination.*

LODGINGS.

There is no accommodation for residence in the College, but fifty Female Pupils are received into the Alexandra House, which was erected by the liberality of the late Sir Francis Cook, Bart., under the patronage of Her Majesty the Queen (then H.R.H. the Princess of Wales), for the accommodation of Female Pupils studying in Art, Music, and Science, on the Estate of the Royal Commissioners for the Exhibition of 1851. Terms can be obtained from Miss Palmer, Lady Superintendent, Alexandra House, Kensington Gore, S.W.

This Syllabus is subject to alteration from time to time, with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,
Hon. Secretary.

April 1905.

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1905.

THE ROYAL COLLEGE OF MUSIC.

A Syllabus of the College is forwarded herewith, which contains full information as to the scheme of study, fees, &c., also a slip giving the dates of commencement of the Terms and Half-terms, and a form of Application for Admission to be filled up and forwarded to the Registrar together with the Entrance Examination fee (£2 2s.), at any time (if possible not less than one week) before the commencement of the Term or Half-term.

There is no limit of age for paying Students except in the Junior Department.

The Entrance Examination is not a "qualifying" one, but is simply for the purpose of ascertaining how much the Student already knows.

The choice of Masters rests absolutely with the Director, and is governed by (*a*) the vacancies existing in the various classes, (*b*) the degree of proficiency or promise shown by the Student at the Entrance Examination. Applicants for admission are, however, at liberty to mention any preference they may have in the matter, and their expressed wishes will receive consideration.

For the convenience of enquirers some addresses are kept at the College of persons who take in College pupils as boarders, but the College authorities undertake no responsibility in the matter, and the pupils or their friends must make their own enquiries and arrangements as to board and lodging.

FRANK POWNALL,

Registrar.

N.B.—Special attention is called to the specimen Rudiments Paper given in the Syllabus and to the rule that pupils are not allowed to take a "second study" until they have passed the lower grade in "Rudiments." Intending applicants for admission are recommended to procure and study Davenport's "Elements of Music" (Longman's), price 1/-.

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THE ROYAL COLLEGE OF MUSIC was founded at the instance and through the exertions of His Majesty the King (then H.R.H. the Prince of Wales), its first President, and was incorporated by Royal Charter on May 23rd, 1883.

THE OBJECTS OF THE COLLEGE.

The objects of the College are, in the words of the Charter—

"First, the advancement of the Art of Music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons whether educated or not at the College, who on examination may prove themselves worthy of such distinctions and evidences of attainment;

"Secondly, the promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom;

"Lastly, generally the encouragement and promotion of the cultivation of Music as an Art throughout our dominions."

THE SITE OF THE COLLEGE.

The College was opened by His Majesty the King (then H.R.H. the Prince of Wales) on Monday, May 7, 1883. The Building originally occupied by the College (situated on the west side of the Royal Albert Hall) was presented by the late Sir C. J. Freake, Bart. This building was in the year 1903 surrendered by the College to the ground landlords, the Royal Commissioners for the Exhibition of 1851, and is now occupied by the Royal College of Organists.

The new College in Prince Consort Road (adjacent to the Royal Albert Hall) was erected through the munificence of the late Mr. Samson Fox, M.I.C.E., at a cost of £48,000, on a site granted by the Royal Commissioners for

the Exhibition of 1851, and held from them at a nominal ground rent for 999 years.

This Building was opened with state ceremony by His Majesty the King (then H.R.H. The Prince of Wales), on behalf of Her late Majesty Queen Victoria, on Wednesday, May 2nd, 1894.

THE CONSTITUTION OF THE COLLEGE.

The Corporation of the College is constituted as follows :— The President, the Vice-Presidents, the Council, the Director and Board of Professors, the Graduates, and the Donors, the latter being either Annual Subscribers of at least £10 or contributors at one time of £50 or upwards.

A General Meeting of the Corporation is held once in each year, at which the Council present their Annual Report on the condition of the College, with a Financial Statement for the year, from May 1 to April 30, audited by the Honorary Auditor.

THE GOVERNING BODY.

The Governing Body consists of the President and the Council, who delegate to an Executive and a Finance Committee respectively the duties of the general management of the College and the investment and control of its funds.

THE TEACHING BODY.

The instruction of the Pupils is conducted, under the superintendence of the Director and Board of Professors, by the Members of the Board and a Teaching Staff, which is selected by the Director, subject to Regulations made by the Council and to their confirmation.

PUPILS.

Pupils of both sexes are admitted to the College, and they consist of:—

STUDENTS. (See page 12.)
SCHOLARS. (See page 16.)
EXHIBITIONERS. (See page 21.)

STUDENTS.

Students before entering the College are required to fill up the official Form of Application issued for that purpose.

Students are admitted on payment of the Entrance Examination Fee and the Tuition Fee without limitation of age. They are examined on entering the College in their Principal and Second Studies and the Rudiments of Music, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. (See specimen paper on page 28.)

Students are not admitted for a shorter period than one year, viz. three terms, and are required to take up the regular course of instruction, as lessons are not given in single subjects. Admission can take place at the beginning of a term, or at the half term. Students entering at a half-term must remain three terms and a half.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him or her, or on his or her behalf, that the Student will obey the rules, and will remain one year (3 terms) at least in the College, and will pay the fees as they become due (see page 15).

Students who have completed three years (nine terms) of general study in the Senior Department, and Scholars who have been at the College for that period, and whose Scholarships have expired, may, with the approval of the Director, continue at the College for the special cultivation of their Principal Study at a reduced Fee (see page 15).

Students are required to give one month's notice before leaving.

THE COLLEGE YEAR.

The year consists of three Terms, as follows:—

First, or Midsummer Term, beginning about the 1st of May.

Second, or Christmas Term, beginning about the 27th of September.

Third, or Easter Term, beginning about the 6th of January.

Notice of the precise date of the beginning and ending of each Term, of the Vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time.

SUBJECTS OF STUDY.

Rudiments of Music.
Harmony, Counterpoint, Analysis, &c.
Composition.
Organ.
Choir Training, Accompaniment, and Transposition.
Pianoforte.
Pianoforte Accompaniment.
Solo Singing.
Choral Singing.
*Operatic Singing and Acting.
Sight Singing, Music-Dictation, &c.
Harp.
Violin.
Viola.
Violoncello.
Double Bass.
Wind Instruments.
Orchestration.
*Elocution.
*Deportment, Dramatic Action, and Stage Dancing.
*Italian, French, and German.
Concerted Music (Instrumental and Vocal, including Ensemble Playing).
Orchestral Practice.
Playing from Score, both Vocal and Orchestral.
The History of Music, and other subjects relating to Music.

COURSE OF INSTRUCTION.

From the above subjects a Student may adopt the following course, or a part of it, with the consent and at the discretion of the Director:—

Principal Study.—Two lessons weekly of one hour each (in conjunction with two other Pupils) in either Singing, Violin, Viola, Violoncello, Double Bass, Piano, Organ, Harp, or Wind Instrument; or, in special cases, double lessons once a week in the same proportion. If Composition is taken as Principal Study the lesson is an individual one of half an hour weekly. Pupils will have to pass a certain standard of Harmony and Counterpoint before taking up Composition with the regular Composition master.

Second Study.—One lesson weekly of one hour (in

*See page 15 (Extra Fees).

conjunction with two other Pupils) in one of the various branches named in the preceding section other than Composition. If Composition is taken as a second study, the lesson is an individual one of fifteen minutes weekly. (The Second Study cannot be taken until the Pupil has passed an Examination in Rudiments of Music. See page 28.)

Foreign Languages, Elocution, or Theoretical Subjects may also be taken as Second Studies; in which case the Pupil will have an individual lesson of fifteen minutes weekly in the selected study.

Music Class, Dictation, and General Subjects connected with Music.—One lesson weekly in class.

Harmony.—One lesson weekly in class, after the Pupil has passed out of the class for Rudiments (see page 29), and until the Pupil is sufficiently advanced to pass into the higher grades of Counterpoint.

Counterpoint.—One lesson weekly in class, after the Pupil has passed the requisite grade in Harmony.

Sight Singing.—One lesson weekly in class, for Singers only.

Choral Singing.—One lesson weekly of one hour.

Ensemble Playing.—Classes are held weekly for Pupils sufficiently advanced.

Orchestral Practice.—Two hours, twice a week, for Pupils certified to be sufficiently advanced, who are then admitted to the Orchestra as vacancies occur.

History of Music.—Lectures, fully illustrated by voices and instruments, as announced from time to time.

Choir Training.—One hour per week in Class, for Organists, when sufficiently advanced, on the recommendation of their teacher.

In exceptional cases, when Pupils have passed through all the grades of Counterpoint and Harmony, they are permitted to take Orchestration, Analysis, or Transposition, as an additional Study.

FEES.*

The Entrance Examination Fee is Two Guineas, which must accompany the official form of application for admission.

The tuition fee for Students is £12 12*s.* per term. Students who enter at the half-term pay £6 6*s.* for the rest of that term. No Pupil is admitted for less than three terms, and Students entering at the half-term must remain three terms and a half.

Pupils who are allowed to remain after nine terms for the special cultivation of their Principal Study (see p. 12) pay a fee of £9 9s. per term. This fee includes (subject to the approval of the Director) Harmony, Counterpoint, and History Lectures; also, in the case of instrumentalists sufficiently advanced, Ensemble Class and Orchestra; in the case of vocalists, Choral and Sight Reading Classes; and in the case of organists sufficiently advanced, Choir-training.

All fees are due and payable in advance at the commencement of each term.

EXTRA FEES (OPTIONAL).

	PER TERM. £ s. d.
ADDITIONAL PRINCIPAL STUDY:—	
Two lessons a week	6 6 0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee . .	4 16 0
ADDITIONAL PRINCIPAL STUDY:—	
One lesson a week	3 3 0
ADDITIONAL SECOND STUDY:—	
One lesson a week	2 2 0
OPERATIC CLASS:—	
One lesson a week	3 3 0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee . .	1 11 6
OTHER CLASSES—One lesson a week:—	
Italian, French, German, Elocution, Dramatic, Deportment, Stage Dancing . . each	1 1 0

Pupils wishing to take up Foreign Languages, Deportment, Dramatic Action, or Stage Dancing, should give notice to that effect when sending in the official form to enter the College, as these Classes can only be formed provided sufficient names are received.

* Cheques to be made payable to "The Royal College of Music or order," and crossed "London and Westminster Bank." Scotch, Irish, and Channel Islands cheques should be made out for an additional sixpence to cover Bank charges.

*SCHOLARS.

Scholarships may be created, from time to time, by the College, or by Corporations, or by individuals, under such conditions as the Council may determine.

Scholarships are of two kinds—

(1.) FREE OPEN SCHOLARSHIPS.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

Scholarships are gained by competition only. They entitle the holder to a thorough and systematic FREE EDUCATION in theoretical and practical music, and are as a rule tenable for a period of three years at the College only. But a Scholarship may be awarded for a shorter period or terminated at any time, should the Council consider the health, progress, or conduct of the Scholar to be unsatisfactory, and the Council shall not be required to give any reason for terminating a Scholarship; or the period may be extended should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

Before entering the College each Scholar is required to sign an Agreement binding him or her to obey the rules of the College, and to remain for the entire term of the Scholarship except when prevented by illness or some other exceptional or unavoidable cause. Such Agreement must be countersigned by the parent or guardian of the Scholar or some other person willing to undertake the responsibility on his or her behalf.

Each Scholar must also present a testimonial to good character, and satisfy the Medical Officer of the College as to his or her state of health.

A person elected to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of being able to pay for his or her education or education and maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

* The holders of the Exhibitions founded by the Savage Club and the Associated Board respectively (*see page* 22) are, during their tenure of such Exhibitions, subject to the same rules as Scholars.

The College does not provide for the control of any Scholar during the vacations.

Candidates for Scholarships are eligible between the following ages, reckoned at the date of their Preliminary Examination :—

COMPOSITION, Males and Females between 13 and 21.
PIANOFORTE, Males between 13 and 18, Females between 13 and 19.
ORGAN, Males between 13 and 19, Females between 13 and 20.
HARP, Males between 13 and 18, Females between 13 and 19.
VIOLIN and VIOLA, Males and Females between 13 and 18.
VIOLONCELLO, Males and Females between 13 and 20.
DOUBLE BASS, Males between 13 and 24.
WIND INSTRUMENTS, Males between 17 and 27.
SINGING, Males between 18 and 24, Females between 17 and 22.

(1.) FREE OPEN SCHOLARSHIPS.

There are fifty-four Open Scholarships, which provide free musical education ; and in some special cases grants towards maintenance are added.

These Scholarships are open to all classes of His Majesty's subjects within the stated ages, and are obtainable by competitive examination only.

When any of these Scholarships are declared to be open for competition due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of testing the candidates, and selecting those whose qualifications are such as to give a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Competition at the College.

Vacancies in the Open Scholarships are announced about November in each year, and the Final Competition takes place in the following February or March.

Should there be no election to a Scholarship in any one or more of the subjects offered for competition, for lack of Candidates being found of a sufficiently high standard therein, the Council may, on the recommendation of the Director and Board of Professors, award the vacant Scholarship to a Candidate in such other subject as may be decided.

Any Scholarship, the election to which is not confirmed by the Council, whether on account of the physical disqualification of the Candidate or from any other cause, will be dealt with in like manner.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Competition, which is held at the College.

The Free Open Scholarships include the following:

The Courtenay Scholarship,
founded by the late Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.;

The Wilson Scholarship,
founded by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.;

The Morley Scholarship,
founded by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq., M.P.;

The Elizabeth Pringle Memorial Scholarship,
founded by The Dowager Lady Harvey, of South Hampstead, in memory of her mother, Lady Elizabeth Pringle;

each of which provides a sum not exceeding fifty guineas per annum towards maintenance during the College terms;

The Lord Charles Bruce Scholarship,
founded by the late Lady Charles Bruce in memory of her husband the Right Hon. Lord Charles Bruce,

which provides a sum not exceeding forty pounds per annum towards maintenance;

The Dove Scholarship,
founded by the late Edwin Samuel Dove, of Kilsby, Northamptonshire, for the study of the Violoncello;

The George Grove Memorial Scholarship,
founded by the Council in memory of the late Sir George Grove (first Director of the College) for Composition; and

The Laura Clark Scholarship,
Founded by the late Mrs. Laura S. Clark;

each of which provides free musical education only at the College.

Vacancies occurring in any one of the above named Scholarships, are, on the recommendation of the Director and Board of Professors, filled by the Council from the holders of Open Scholarships.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

These Scholarships are founded by the gift of such a sum of money as shall when invested produce an annual income sufficient to provide either musical education or musical education and a sum not exceeding fifty guineas per annum towards maintenance during the College terms. They are obtainable by competition only, of which due notice is given as vacancies arise. They may bear such name as the donor desires, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

A Preliminary Examination is held in the locality, but the Final Competition takes place at the College. All Candidates attending at the College for this purpose must pay an examination fee of One Guinea. In the case of Colonial Scholarships the Examination held in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following eleven Close or Local Scholarships have been founded. These (with the exception of the last two) provide a sum not exceeding fifty guineas per annum towards maintenance during the College Terms, as well as free musical education :—

The South Province of Victoria Scholarship,
by the late Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,
by the late Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,
by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Liverpool Scholarship,
by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,
by the late A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,
by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,
by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Kent Scholarship,
by subscription, for natives of the county of Kent, for residents therein of not less than five years' standing and for children of parents one or both of whom are residents therein of not less than five years' standing.

The S. Ernest Palmer (Berkshire) Scholarship.
by S. Ernest Palmer, Esq., for natives of the county of Berks, for residents therein of not less than five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship, by subscription, restricted to the following persons :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society, or

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin, or

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

The Bristol Scholarship,
by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein of not less than five years' standing.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been founded:—

* **The Council Exhibitions.**
At the end of each Term £50 is awarded in Exhibitions, of which £20 is competed for by Students of not less than three or more than five Terms standing ; and £30 by Students of not less than five Terms standing.

The above amounts may be apportioned among the Competitors in each subject of Study, in such manner as the Board of Professors think fit.

* **The Charlotte Holmes Exhibition** (£15 annual value), for Students of not less than nine terms standing.

* **The Pauer Memorial Exhibition** (£7 10*s.* annual

* In qualifying for the above Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

value), to be awarded to the Student of at least one year's standing in the College who shall attain the highest position among the *proxime* in the Pianoforte Department of the Open Scholarship Competition in each year.

The Clementi Exhibition (founded by the late Reverend H. Clementi-Smith in memory of his grandfather, Muzio Clementi), about £30 annual value, to be awarded at the General Annual Examination to a Student in either of Grades IV and V. of the Pianoforte Department.

The Exhibitioner is to execute at a College Concert shortly after appointment a pianoforte work of Muzio Clementi.

The amounts awarded in the above Exhibitions will be applied to the reduction of Fees for the three Terms next ensuing.

* **The Associated Board of The Royal Academy of Music and The Royal College of Music** give Exhibitions each year tenable for two years at the College, providing during that period a course of musical instruction similar to that given to Scholars. These Exhibitions are open to all who take Honours in the Advanced Grade of the Local Centre Examinations of the Associated Board held in the year in which such Exhibitions are offered for competition, and who have previously passed a School Examination of the Board.

Full particulars regarding these Exhibitions may be obtained at the office of the Associated Board, 14, Hanover Square, London, W.

* **The Savage Club Exhibition**

has been founded by the Savage Club for the purpose of granting free musical education in the College, after competition, to persons who belong to some one of the following classes, and is tenable for three years :—

(1.) Who are sons or daughters of Members of the Savage Club ; failing these,

* *See* Footnote on page 16.

(2.) Those who may be relatives of Members of the Savage Club, in some degree not more distant than that of second cousin ; failing these,

(3.) Who may be sons or daughters of persons qualified to be elected as Members of the Savage Club.

EXAMINATIONS.

Scholars, Exhibitioners, and Students are examined as follows:—

1. At the end of each Term all Pupils in the two lower grades of Principal Studies, and the lowest grade of Second Studies, and all Pupils not graded, are examined in their practical work. Pupils in all grades of Harmony, Counterpoint, and Rudiments are also examined.

   These Examinations are conducted by Members of the Board of Professors.

2. At the end of each College year the whole of the Pupils are examined in all their studies. The Examination of the higher grades is conducted by Musicians not on the Teaching Staff of the College, in conjunction with Members of the Board of Professors. The outside Examiners report the result of their Examination to the President.

PRIZES.

Rewards of Merit are from time to time offered to the Pupils for competition, of which the following is the list :—

Messrs. Challen and Son give a Gold Medal (annual) for Pianoforte playing.

The John Hopkinson Medals founded by George W. Brown, Esq., in commemoration of the late John Hopkinson, Esq., as a Musician and Manufacturer of Pianofortes. These Medals (1 gold and 1 silver) are awarded annually for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by Piano players, once in three years. The next competition will be in July, 1908.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1906.

Messrs. W. E. Hill and Sons give an Annual Prize of a Violin, bow, and a case, of their own make, to be awarded by the Director to such Violin Pupil as he may consider most worthy.

Rajah Sir S. M. Tagore, C.I.E., of Calcutta, has given the sum of 4,000 rupees for the foundation of a Gold Medal in commemoration of the marriage of Their Royal Highnesses the Prince and Princess of Wales. The medal is to be awarded by the Director annually to the most generally deserving Pupil (male and female alternately).

Henry Leslie (Herefordshire Philharmonic) Prize. This prize, which is of the annual value of £10, has been founded by the Herefordshire Philharmonic Society in memory of the late Henry Leslie, and is open for competition to singing pupils, the preference being given, as between competitors of equal merit, to a pupil being a native of Herefordshire or Shropshire, or of any place within the Diocese of Hereford.

The late Edwin Samuel Dove (in addition to the Scholarship before mentioned) has bequeathed a sum of money to the College for the purpose of giving an annual prize to the Pupil that distinguishes himself or herself most in general excellence, assiduity and industry. The prize is of the value of £13.

The Arthur Sullivan Prize. This prize, which is of the annual value of £5, has been founded by Miss Harriet J. Pole in memory of the late Sir Arthur Sullivan, and is open for competition to a pupil of the College, being a British subject, who gives the best proofs of ability and progress in Composition at the Annual Examination.

The Scholefield Prize, in memory of the late Reverend Clement C. Scholefield, to be awarded at the General Annual Examination to a Pupil adjudged to be the best performer on a Stringed Instrument, whether Violin, Viola, Violoncello, or Double Bass. The Prize is of the value of £3.

NOTE: *A Pupil having gained a Prize shall not be eligible to compete subsequently for the same Prize.*

CONCERTS AND OPERAS.

Concerts, to which admission is wholly by invitation, are held about once a fortnight during term in the Concert Hall of the College, in order to show the results of the studies of the Pupils.

Public Orchestral Concerts are from time to time given by the College in London and in Provincial towns.

A Public Opera Performance is given annually at one of the London Theatres. The following Operas have been thus performed :—

1885. Figaro (Acts I. and II.): Mozart.
1886. Les deux journées: Cherubini.
1887. Der Freischütz: Weber.
1888. The Merry Wives of Windsor: Nicolai.
1889. The Taming of the Shrew: Goetz.
1890. Cosi fan tutte: Mozart.
1891. The Barber of Bagdad: Cornelius.
1892. Orpheus: Gluck.
1893. Genoveva: Schumann.
1894. Le Roi l'a dit: Délibes.
1895. Dido and Æneas: Purcell (Bi-centenary Commemoration).
1896. Falstaff: Verdi.
1898. { Don Juan: Mozart. / Flying Dutchman: Wagner.
1899. Magic Flute: Mozart.
1900. Euryanthe: Weber.
1901. Much ado About Nothing: Stanford.
1902. Fidelio: Beethoven.
1903. Hansel and Gretel: Humperdinck.
1904. Alcestis: Gluck.

THE COLLEGE LIBRARY.

The College possesses a large and valuable Library, including that of the Antient Concerts, presented by Her late Majesty Queen Victoria ; that of the Sacred Harmonic Society ; and also many musical instruments.

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

THE DONALDSON MUSEUM.

Honorary Curator—Sir George Donaldson.

This valuable Collection of ancient musical instruments was presented in 1894 to His Majesty the King (then H.R.H. The Prince of Wales) for the College by Mr. George Donaldson, who also personally superintended and defrayed the expenses of the decoration and furnishing of the Museum in the style of the Italian Renaissance of the sixteenth century.

The Museum is open to the public at certain hours during term time.

GENERAL REGULATIONS.

Pupils, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All Pupils, in their Principal and Second Studies, must remain in the teaching room for one hour, that is, for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each Term, signed by the several Teachers con-

cerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be reported to the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to the number of terms during which they have been on the College books, signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the Certificate for Associateship (A.R.C.M.); (*see* page 30).

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for the A.R.C.M. Examination in their Principal Subject, the Fee will be remitted for their First Examination.

The Pupils have, to a certain extent, free access to many concerts and musical performances in the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

Luncheons, teas, and light refreshments may be obtained by the Pupils in the College at moderate charges.

JUNIOR DEPARTMENT.

A Junior Department has been established for the purpose of providing sound and adequate musical education for Pupils under the age of 16 years. For Fees, Course of Study, and Regulations, see Junior Department Syllabus.

LODGINGS

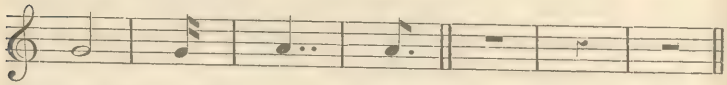
(*See page* 36).

RUDIMENTS EXAMINATION (see pp. 12 & 14).

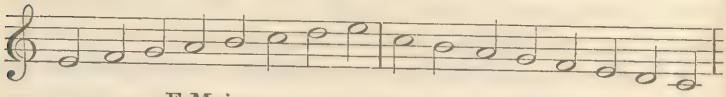
No. 1.

Specimen of Questions to be answered by Pupils on entering the College before they can take up a Second Study.

1.—Name these notes and rests, and give the value of each in semiquavers.



2.—Place the proper sharps or flats before the notes in the following scales :—



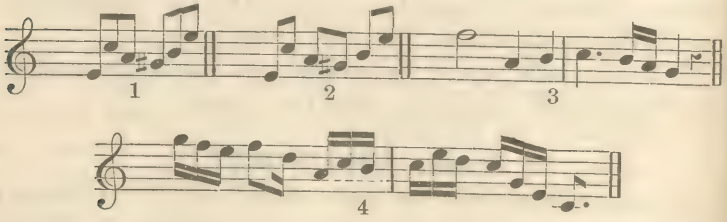
E Major. C Minor.

3.—What is the relative major of F minor? Of G sharp minor?

4.—Write the key-signatures of D major, B flat major, and E flat minor.

5.—Write the ascending scales of G minor and F sharp minor in three forms, naming each.

6.—Put the time-signatures to these phrases :—



7.—Under each of these six headings write three different time-signatures :—

Duple		Triple		Quadruple	
Simple.	Compound.	Simple.	Compound.	Simple.	Compound.

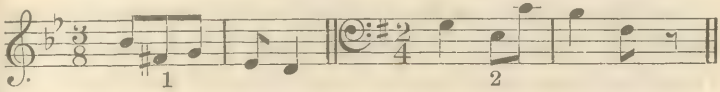
RUDIMENTS EXAMINATION (see No. 4, p. 14).

No. 2.

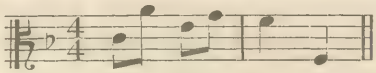
Specimen of Questions to be answered by Pupils before entering the Harmony Class.

1.—Draw the great stave of eleven lines; number the lines, beginning with the lowest, and say upon which you place the F, C, and G clefs.

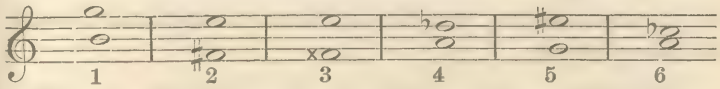
2.—Write phrase No. 1 in Alto clef, phrase No. 2. in Tenor, keeping the same pitch.



3.—Write this phrase in the Treble clef:—



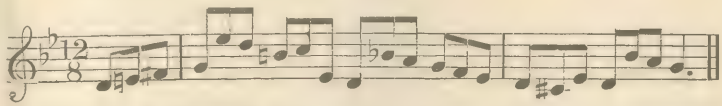
4.—Name these intervals:—



5.—Invert and name all the intervals given in Question 4.

6.—Give an example each of (1) a compound interval, (2) a consonant interval, (3) a chromatic interval, (4) a dissonant interval.

7.—Transpose this into F sharp minor.



8.—In the key of G sharp minor write the sub-mediant, the leading note, the supertonic, and the dominant.

EXAMINATION FOR ASSOCIATESHIP OF THE ROYAL COLLEGE OF MUSIC.

A Certificate of Proficiency, bearing with it the title of "ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC," is granted for excellence in a particular branch of Music. The Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and bears the signature of the President, or of one of the Vice-Presidents, according to the provisions of the Charter.

The holder of a Certificate of Proficiency is entitled to place the letters A.R.C.M. after his or her name.

The Examination takes place at the College once a year (in April), and is open to all comers, whether Pupils of the College or not, without restriction of age.

Candidates intending to enter must fill up and forward to the College, not less than six weeks before the date fixed for the examination, the official Form of Application issued for that purpose.

Specimens of past Papers of the Grammar of Music, Figured Bass, Optional Harmony and Counterpoint, and Theory of Music, are issued gratis, so long as they remain in print.

(*For full particulars and conditions, with the list of Pieces, &c., in which Candidates will be examined, see the special Syllabus of this Examination usually issued about the month of August*).

FEES.

A Fee of Five Guineas must be paid for the First Examination in any one subject. An additional subject, or subjects, may be taken on payment of a further Fee of One Guinea each for the First Examination only.

A Candidate failing to satisfy the Examiners at the First Examination may enter for a Second Examination in the same subject or subjects in the following year on payment of a Fee of Two and a Half Guineas for each subject.

The Fee for every Third Examination in any subject will be Five Guineas.

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for Examination in their Principal Subject, the Fee will be remitted for their First Examination.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, or both, must work a special paper. There is no Extra Fee for this Examination.

No Fees will be returned save on account of serious illness or other very exceptional cause, *and at the discretion* of the Council. In case of illness a medical certificate must be immediately forwarded to the Registrar.

On payment of an Enquiry Fee of Two Shillings and Sixpence for each subject, Candidates will be informed of the number of marks awarded under each heading in the Examiners' Reports.

I.—PIANOFORTE, SOLO PERFORMANCE.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts

II.—TEACHING THE PIANOFORTE.

(*See* Foot-note.)

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.

2. To harmonize a given figured bass in four parts.

3. To give an outline of a course of instruction in technical exercises, studies and pieces.

4. To name studies of different degrees of difficulty suitable for special purposes. For identification, the first bar of each study is to be quoted.

The term "Special Purposes" refers to the various departments of technique. The Candidate's answers should show a general acquaintance with the Studies of Bertini, Clementi, Cramer, Czerny, Moscheles, &c.

5. To name special composers, and particular compositions, the study of which would be likely to assist the progress of the pupil in respect of (*a*) technical execution, (*b*) improvement in style and expression.

6. To answer, questions on terms and signs relating to tempo, expression, and phrasing.

PRACTICAL WORK.

7. To answer questions on the position of the hands and fingers, and to illustrate the points referred to by playing such scales and arpeggios as may be required by the Examiners. The playing of scales in double thirds and double sixths is not compulsory.

8. To answer questions on the rendering of such ornaments as occur in the works of Bach, Mozart, and Beethoven.

9. To give practical illustration of the fingering of passages submitted by the Examiners.

10. To detect inaccuracies in the rendering of a composition well known to the Candidate.

The Examiner will select and play portions of a movement from one of the Sonatas of Beethoven to be chosen by the Candidate (but excluding Op. 49 and the easy Sonatinas, as also the first movement of the Sonata in C sharp minor, Op. 27), and will purposely introduce such errors as are likely to be made by the average pupil. These errors must be pointed out by the Candidate.

11. To perform pieces of moderate length chosen by the Candidate and guaranteed to have been learnt without assistance, or any portions of such pieces which the Examiners may select. The pieces must consist of (*a*) a movement by J. S. Bach, (*b*) a movement by Beethoven, and (*c*) a Study by Clementi or Cramer.

12. To read a simple piece at sight.

NOTE.—*Candidates for "Pianoforte Teaching" Certificate must pass in* **both** *Practical Work and Paper Work. If they pass in one or the other only, the pass in that respect will be allowed to count for any subsequent Examination to complete their Pass on payment of a fee of £2 12s. 6d. each time.*

III.—ORGAN.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To harmonize a given melody on the instrument.
   To play from a figured bass.
   To play from four-part vocal score, including C clefs.
   To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To answer questions on the construction and treatment of the organ.

A Candidate for Organ may, at his option (without extra Fee), work a paper on Choir-training.

IV.—STRING INSTRUMENTS.

PRACTICAL WORK.

Candidates in Violin, Viola, Violoncello, and Double Bass will be required –

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To transpose.
3. To read at sight.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To construct an accompaniment for a second instrument of the same kind to a given melody, and in the case of Violin and Viola only, to add a part to a given subject, so that the two parts can be played simultaneously on the same instrument.

V.—HARP.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VI.—WIND INSTRUMENTS.

PRACTICAL WORK.

Candidates will be required—

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
   To transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VII.—PUBLIC SINGING.

PRACTICAL WORK.

Candidates will be required—

1. To sing all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select. Certain pieces specified in the lists are to be sung from memory.
2. To read at sight.
3. To play on the Pianoforte an accompaniment, selected and prepared by the Candidate.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VIII.—TEACHING SINGING.

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on subjects appertaining to the physiology of the voice and to the teaching of Singing.

PRACTICAL WORK.

4. To answer questions viva voce (with practical illustrations where required) on the following subjects :—

(*a*) The best preliminary instruction to insure a correct and effective delivery of a Song.
(*b*) The characteristics of "Recitative" and the best method of teaching its interpretation.
(*c*) Technical studies best adapted to produce flexibility in singing.
(*d*) The maximum time which should be devoted to the practice of singing so as to avoid the risk of fatigue.
(*e*) The essentials of a distinct and correct pronunciation in singing.
(*f*) The meaning of "diction."
(*g*) The essentials of good phrasing and expression in singing.

5. To undergo tests :—

(*a*) For accuracy of ear by singing and naming intervals.
(*b*) For sense of time and rhythm.

6. To accompany on the pianoforte at sight, and to transpose at sight pieces or accompaniments selected by the Examiners.

IX.—THEORY OF MUSIC.

Each Candidate will be required to pass an examination in—

(*a*) Harmony.
(*b*) Counterpoint, Canon, and Fugue.
(*c*) Instrumentation.
(*d*) Form..

Candidates will not be expected to write in more than five parts.

X.—COMPOSITION.

Each Candidate will be required—

To send in Compositions of different classes and characters, including orchestral and choral works, one week before the date of the Examination ; also to work a paper to show the Candidate's proficiency in the technique of the art.

NOTE.—*Candidates in Theory and Composition will also be required to attend viva voce Examination.*

LODGINGS.

There is no accommodation for residence in the College, but fifty Female Pupils are received into the Alexandra House, which was erected by the liberality of the late Sir Francis Cook, Bart., under the patronage of Her Majesty the Queen (then H.R.H. the Princess of Wales), for the accommodation of Female Pupils studying in Art, Music, and Science, on the Estate of the Royal Commissioners for the Exhibition of 1851. Terms can be obtained from Miss Palmer, Lady Superintendent, Alexandra House, Kensington Gore, S.W.

This Syllabus is subject to alteration from time to time, with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,

Hon. Secretary.

June 1905.

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All Communications regarding the above Examinations must be made to
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THE ROYAL COLLEGE OF MUSIC.

A Syllabus of the College is forwarded herewith, which contains full information as to the scheme of study, fees, &c., also a slip giving the dates of commencement of the Terms and Halt-terms, and a form of Application for Admission to be filled up and forwarded to the Registrar together with the Entrance Examination fee (£2 2s.), at any time (if possible not less than one week) before the commencement of the Term or Half-term.

There is no limit of age for paying Students except in the Junior Department.

The Entrance Examination is not a "qualifying" one, but is simply for the purpose of ascertaining how much the Student already knows.

The choice of Masters rests absolutely with the Director, and is governed by (*a*) the vacancies existing in the various classes, (*b*) the degree of proficiency or promise shown by the Student at the Entrance Examination. Applicants for admission are, however, at liberty to mention any preference they may have in the matter, and their expressed wishes will receive consideration.

For the convenience of enquirers some addresses are kept at the College of persons who take in College pupils as boarders, but the College authorities undertake no responsibility in the matter, and the pupils or their friends must make their own enquiries and arrangements as to board and lodging.

FRANK POWNALL,

Registrar.

N.B.—Special attention is called to the specimen Rudiments Paper given in the Syllabus and to the rule that pupils are not allowed to take a "second study" until they have passed the lower grade in "Rudiments." Intending applicants for admission are recommended to procure and study Davenport's "Elements of Music" (Longman's), price 1/-.

No. 1221
10.05

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THE ROYAL COLLEGE OF MUSIC was founded at the instance and through the exertions of His Majesty the King (then H.R.H. the Prince of Wales), its first President, and was incorporated by Royal Charter on May 23rd, 1883.

THE OBJECTS OF THE COLLEGE.

The objects of the College are, in the words of the Charter—

"First, the advancement of the Art of Music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons whether educated or not at the College, who on examination may prove themselves worthy of such distinctions and evidences of attainment;

"Secondly, the promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom;

"Lastly, generally the encouragement and promotion of the cultivation of Music as an Art throughout our dominions."

THE SITE OF THE COLLEGE.

The College was opened by His Majesty the King (then H.R.H. the Prince of Wales) on Monday, May 7, 1883. The Building originally occupied by the College (situated on the west side of the Royal Albert Hall) was presented by the late Sir C. J. Freake, Bart. This building was in the year 1903 surrendered by the College to the ground landlords, the Royal Commissioners for the Exhibition of 1851, and is now occupied by the Royal College of Organists.

The new College in Prince Consort Road (adjacent to the Royal Albert Hall) was erected through the munificence of the late Mr. Samson Fox, M.I.C.E., at a cost of £48,000, on a site granted by the Royal Commissioners for

the Exhibition of 1851, and held from them at a nominal ground rent for 999 years.

This Building was opened with state ceremony by His Majesty the King (then H.R.H. The Prince of Wales), on behalf of Her late Majesty Queen Victoria, on Wednesday, May 2nd, 1894.

THE CONSTITUTION OF THE COLLEGE.

The Corporation of the College is constituted as follows :— The President, the Vice-Presidents, the Council, the Director and Board of Professors, the Graduates, and the Donors, the latter being either Annual Subscribers of at least £10 or contributors at one time of £50 or upwards.

A General Meeting of the Corporation is held once in each year, at which the Council present their Annual Report on the condition of the College, with a Financial Statement for the year, from May 1 to April 30, audited by the Honorary Auditor.

THE GOVERNING BODY.

The Governing Body consists of the President and the Council, who delegate to an Executive and a Finance Committee respectively the duties of the general management of the College and the investment and control of its funds.

THE TEACHING BODY.

The instruction of the Pupils is conducted, under the superintendence of the Director and Board of Professors, by the Members of the Board and a Teaching Staff, which is selected by the Director, subject to Regulations made by the Council and to their confirmation.

PUPILS.

Pupils of both sexes are admitted to the College, and they consist of:—

STUDENTS. (See page 12.)
SCHOLARS. (See page 16.)
EXHIBITIONERS. (See page 21.)

STUDENTS.

Students before entering the College are required to fill up the official Form of Application issued for that purpose.

Students are admitted on payment of the Entrance Examination Fee and the Tuition Fee without limitation of age. They are examined on entering the College in their Principal and Second Studies and the Rudiments of Music, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. (See specimen paper on page 28.)

Students are not admitted for a shorter period than one year, viz. three terms, and are required to take up the regular course of instruction, as lessons are not given in single subjects. Admission can take place at the beginning of a term, or at the half term. Students entering at a half-term must remain three terms and a half.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him or her, or on his or her behalf, that the Student will obey the rules, and will remain one year (3 terms) at least in the College, and will pay the fees as they become due (see page 15).

Students who have completed three years (nine terms) of general study in the Senior Department, and Scholars who have been at the College for that period, and whose Scholarships have expired, may, with the approval of the Director, continue at the College for the special cultivation of their Principal Study at a reduced Fee (see page 15).

Students are required to give one month's notice before leaving.

THE COLLEGE YEAR.

The year consists of three Terms, as follows:—

First, or Midsummer Term, beginning about the 1st of May.

Second, or Christmas Term, beginning about the 27th of September.

Third, or Easter Term, beginning about the 6th of January.

Notice of the precise date of the beginning and ending of each Term, of the Vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time.

SUBJECTS OF STUDY.

Rudiments of Music.
Harmony, Counterpoint, Analysis, &c.
Composition.
Organ.
Choir Training, Accompaniment, and Transposition.
Pianoforte.
Pianoforte Accompaniment.
Solo Singing.
Choral Singing.
*Operatic Singing and Acting.
Sight Singing, Music-Dictation, &c.
Harp.
Violin.
Viola.
Violoncello.
Double Bass.
Wind Instruments.
Orchestration.
*Elocution.
*Deportment, Dramatic Action, and Stage Dancing.
*Italian, French, and German.
Concerted Music (Instrumental and Vocal, including Ensemble Playing).
Orchestral Practice.
Playing from Score, both Vocal and Orchestral.
The History of Music, and other subjects relating to Music.

COURSE OF INSTRUCTION.

From the above subjects a Student may adopt the following course, or a part of it, with the consent and at the discretion of the Director:—

Principal Study.—Two lessons weekly of one hour each (in conjunction with two other Pupils) in either Singing, Violin, Viola, Violoncello, Double Bass, Piano, Organ, Harp, or Wind Instrument; or, in special cases, double lessons once a week in the same proportion. If Composition is taken as Principal Study the lesson is an individual one of half an hour weekly. Pupils will have to pass a certain standard of Harmony and Counterpoint before taking up Composition with the regular Composition master.

Second Study.—One lesson weekly of one hour (in

*See page 15 (Extra Fees).

conjunction with two other Pupils) in one of the various branches named in the preceding section other than Composition. If Composition is taken as a second study, the lesson is an individual one of fifteen minutes weekly. (The Second Study cannot be taken until the Pupil has passed an Examination in Rudiments of Music. See page 28.)

Foreign Languages, Elocution, or Theoretical Subjects may also be taken as Second Studies; in which case the Pupil will have an individual lesson of fifteen minutes weekly in the selected study.

Music Class, including Rudiments, Dictation, and General Subjects connected with Music.—One lesson weekly in class.

Theory (Counterpoint and Harmony).—One lesson weekly in class, after the Pupil has passed out of the class for Rudiments (see page 29).

Counterpoint.—One lesson weekly in class, after the Pupil has passed the requisite grade in Harmony.

Sight Singing.—One lesson weekly in class, for Singers only.

Choral Singing.—One lesson weekly of one hour.

Ensemble Playing.—Classes are held weekly for Pupils sufficiently advanced.

Orchestral Practice.—Two hours, twice a week, for Pupils certified to be sufficiently advanced, who are then admitted to the Orchestra as vacancies occur.

History of Music.—Lectures, fully illustrated by voices and instruments, as announced from time to time.

Choir Training.—One hour per week in Class, for Organists, when sufficiently advanced, on the recommendation of their teacher.

In exceptional cases, when Pupils have passed through all the grades of Counterpoint and Harmony, they are permitted to take Orchestration, Analysis, or Transposition, as an additional Study.

FEES.*

The Entrance Examination Fee is Two Guineas, which must accompany the official form of application for admission.

The tuition fee for Students is £12 12*s.* per term. Students who enter at the half-term pay £6 6*s.* for the rest of that term. No Pupil is admitted for less than three terms, and Students entering at the half-term must remain three terms and a half.

Pupils who are allowed to remain after nine terms for the special cultivation of their Principal Study (see p. 12) pay a fee of £9 9s. per term. This fee includes (subject to the approval of the Director) Harmony, Counterpoint, and History Lectures; also, in the case of instrumentalists sufficiently advanced, Ensemble Class and Orchestra; in the case of vocalists, Choral and Sight Reading Classes; and in the case of organists sufficiently advanced, Choir-training.

All fees are due and payable in advance at the commencement of each term.

EXTRA FEES (OPTIONAL).

	PER TERM. £ s. d.
ADDITIONAL PRINCIPAL STUDY:—	
Two lessons a week	6 6 0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee . .	4 16 0
ADDITIONAL PRINCIPAL STUDY:—	
One lesson a week	3 3 0
ADDITIONAL SECOND STUDY:—	
One lesson a week	2 2 0
OPERATIC CLASS:—	
One lesson a week	3 3 0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee . .	1 11 6
OTHER CLASSES—One lesson a week:—	
Italian, French, German, Elocution, Dramatic, Deportment, Stage Dancing . . each	1 1 0

Pupils wishing to take up Foreign Languages, Deportment, Dramatic Action, or Stage Dancing, should give notice to that effect when sending in the official form to enter the College, as these Classes can only be formed provided sufficient names are received.

* Cheques to be made payable to "The Royal College of Music or order" and crossed "London and Westminster Bank." Scotch, Irish, and Channel Islands cheques should be made out for an additional sixpence to cover Bank charges

*SCHOLARS.

Scholarships may be created, from time to time, by the College, or by Corporations, or by individuals, under such conditions as the Council may determine.

Scholarships are of two kinds—

(1.) FREE OPEN SCHOLARSHIPS.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

Scholarships are gained by competition only. They entitle the holder to a thorough and systematic FREE EDUCATION in theoretical and practical music, and are as a rule tenable for a period of three years at the College only. But a Scholarship may be awarded for a shorter period or terminated at any time, should the Council consider the health, progress, or conduct of the Scholar to be unsatisfactory, and the Council shall not be required to give any reason for terminating a Scholarship ; or the period may be extended should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

Before entering the College each Scholar is required to sign an Agreement binding him or her to obey the rules of the College, and to remain for the entire term of the Scholarship except when prevented by illness or some other exceptional or unavoidable cause. Such Agreement must be countersigned by the parent or guardian of the Scholar or some other person willing to undertake the responsibility on his or her behalf.

Each Scholar must also present a testimonial to good character, and satisfy the Medical Officer of the College as to his or her state of health.

A person elected to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of being able to pay for his or her education or education and maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

* The holders of the Exhibitions founded by the Savage Club and the Associated Board respectively (*see page* 22) are, during their tenure of such Exhibitions, subject to the same rules as Scholars.

The College does not provide for the control of any Scholar during the vacations.

Candidates for Scholarships are eligible between the following ages, reckoned at the date of their Preliminary Examination :—

COMPOSITION, Males and Females between 13 and 21.

PIANOFORTE, Males between 13 and 18, Females between 13 and 19.

ORGAN, Males between 13 and 19, Females between 13 and 20.

HARP, Males between 13 and 18, Females between 13 and 19.

VIOLIN and VIOLA, Males and Females between 13 and 18.

VIOLONCELLO, Males and Females between 13 and 20.

DOUBLE BASS, Males between 13 and 24.

WIND INSTRUMENTS, Males between 17 and 27.

SINGING, Males between 18 and 24, Females between 17 and 22.

(1.) FREE OPEN SCHOLARSHIPS.

There are fifty-four Open Scholarships, which provide free musical education ; and in some special cases grants towards maintenance are added.

These Scholarships are open to all classes of His Majesty's subjects within the stated ages, and are obtainable by competitive examination only.

When any of these Scholarships are declared to be open for competition due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of testing the candidates, and selecting those whose qualifications are such as to give a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Competition at the College.

Vacancies in the Open Scholarships are announced about November in each year, and the Final Competition takes place in the following February or March.

Should there be no election to a Scholarship in any one or more of the subjects offered for competition, for lack of Candidates being found of a sufficiently high standard therein, the Council may, on the recommendation of the Director and Board of Professors, award the vacant Scholarship to a Candidate in such other subject as may be decided.

Any Scholarship, the election to which is not confirmed by the Council, whether on account of the physical disqualification of the Candidate or from any other cause, will be dealt with in like manner.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Competition, which is held at the College.

The Free Open Scholarships include the following:

The Courtenay Scholarship,
founded by the late Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.;

The Wilson Scholarship,
founded by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.;

The Morley Scholarship,
founded by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq., M.P.;

The Elizabeth Pringle Memorial Scholarship,
founded by The Dowager Lady Harvey, of South Hampstead, in memory of her mother, Lady Elizabeth Pringle;

each of which provides a sum not exceeding fifty guineas per annum towards maintenance during the College terms;

The Lord Charles Bruce Scholarship,
founded by the late Lady Charles Bruce in memory of her husband the Right Hon. Lord Charles Bruce,

which provides a sum not exceeding forty pounds per annum towards maintenance;

The Dove Scholarship,
founded by the late Edwin Samuel Dove, Esq., of Kilsby, Northamptonshire, for the study of the Violoncello;

The George Grove Memorial Scholarship,
founded by the Council in memory of the late Sir George Grove (first Director of the College) for Composition;

The Laura Clark Scholarship,
founded by the late Mrs. Laura S. Clark; and

The Elliot Galer Scholarship,
founded by the late Elliot J. N. Galer, Esq., of Ansty Frith, near Leicester, for Male Singers.

each of which provides free musical education only at the College.

Vacancies occurring in any one of the above named Scholarships, are, on the recommendation of the Director and Board of Professors, filled by the Council from the holders of Open Scholarships.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

These Scholarships are founded by the gift of such a sum of money as shall when invested produce an annual income sufficient to provide either musical education or musical education and a sum not exceeding fifty guineas per annum towards maintenance during the College terms. They are obtainable by competition only, of which due notice is given as vacancies arise. They may bear such name as the donor desires, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

A Preliminary Examination is held in the locality, but the Final Competition takes place at the College. All Candidates attending at the College for this purpose must pay an examination fee of One Guinea. In the case of Colonial Scholarships the Examination held in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following eleven Close or Local Scholarships have been founded. These (with the exception of the last two) provide a sum not exceeding fifty guineas per annum towards

maintenance during the College Terms, as well as free musical education :—

The South Province of Victoria Scholarship,
by the late Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,
by the late Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,
by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Liverpool Scholarship,
by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,
by the late A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,
by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,
by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Kent Scholarship,
by subscription, for natives of the county of Kent, for residents therein of not less than five years' standing and for children of parents one or both of whom are residents therein of not less than five years' standing.

The S. Ernest Palmer (Berkshire) Scholarship.
by S. Ernest Palmer, Esq., for natives of the county of Berks, for residents therein of not less than five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship, by subscription, restricted to the following persons :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society, or

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin, or

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

The Bristol Scholarship, by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein of not less than five years' standing.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been founded:—

* **The Council Exhibitions.**

At the end of each Term £50 is awarded in Exhibitions, of which £20 is competed for by Students of not less than three or more than five Terms standing ; and £30 by Students of not less than five Terms standing.

The above amounts may be apportioned among the Competitors in each subject of Study, in such manner as the Board of Professors think fit.

* **The Charlotte Holmes Exhibition** (£15 annual value), for Students of not less than nine terms standing.

* **The Pauer Memorial Exhibition** (£7 10*s.* annual

* In qualifying for the above Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

value), to be awarded to the Student of at least one year's standing in the College who shall attain the highest position among the *proxime* in the Pianoforte Department of the Open Scholarship Competition in each year.

The Clementi Exhibition (founded by the late Reverend H. Clementi-Smith in memory of his grandfather, Muzio Clementi), about £30 annual value, to be awarded at the General Annual Examination to a Student in either of Grades IV and V. of the Pianoforte Department.

The Exhibitioner is to execute at a College Concert shortly after appointment a pianoforte work of Muzio Clementi.

The amounts awarded in the above Exhibitions will be applied to the reduction of Fees for the three Terms next ensuing.

* **The Associated Board of The Royal Academy of Music and The Royal College of Music** give Exhibitions each year tenable for two years at the College, providing during that period a course of musical instruction similar to that given to Scholars. These Exhibitions are open to all who have taken Honours in the Advanced Grade of the Local Centre Examinations of the Associated Board held in the year in which such Exhibitions are offered for competition, and who have previously passed a School Examination of the Board.

Full particulars regarding these Exhibitions may be obtained at the office of the Associated Board, 14, Hanover Square, London, W.

* **The Savage Club Exhibition**

has been founded by the Savage Club for the purpose of granting free musical education in the College, after competition, to persons who belong to some one of the following classes, and is tenable for three years :—

(1.) Who are sons or daughters of Members of the Savage Club ; failing these,

* *See* Footnote on page 16.

(2.) Those who may be relatives of Members of the Savage Club, in some degree not more distant than that of second cousin ; failing these,

(3.) Who may be sons or daughters of persons qualified to be elected as Members of the Savage Club.

EXAMINATIONS.

Scholars, Exhibitioners, and Students are examined as follows:—

1. At the end of each Term all Pupils in the two lower grades of Principal Studies, and the lowest grade of Second Studies, and all Pupils not graded, are examined in their practical work. Pupils in all grades of Harmony, Counterpoint, and Rudiments are also examined.

   These Examinations are conducted by Members of the Board of Professors.

2. At the end of each College year the whole of the Pupils are examined in all their studies. The Examination of the higher grades is conducted by Musicians not on the Teaching Staff of the College, in conjunction with Members of the Board of Professors. The outside Examiners report the result of their Examination to the President.

PRIZES.

Rewards of Merit are from time to time offered to the Pupils for competition, of which the following is the list :—

Messrs. Challen and Son give a Gold Medal (annual) for Pianoforte playing.

The John Hopkinson Medals founded by George W. Brown, Esq., in commemoration of the late John Hopkinson, Esq., as a Musician and Manufacturer of Pianofortes. These Medals (1 gold and 1 silver) are awarded annually for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by Piano players, once in three years. The next competition will be in July, 1908.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1906.

Messrs. W. E. Hill and Sons give an Annual Prize of a Violin, bow, and a case, of their own make, to be awarded by the Director to such Violin Pupil as he may consider most worthy.

Rajah Sir S. M. Tagore, C.I.E., of Calcutta, has given the sum of 4,000 rupees for the foundation of a Gold Medal in commemoration of the marriage of Their Royal Highnesses the Prince and Princess of Wales. The medal is to be awarded by the Director annually to the most generally deserving Pupil (male and female alternately).

Henry Leslie (Herefordshire Philharmonic) Prize. This prize, which is of the annual value of £10, has been founded by the Herefordshire Philharmonic Society in memory of the late Henry Leslie, and is open for competition to singing pupils, the preference being given, as between competitors of equal merit, to a pupil being a native of Herefordshire or Shropshire, or of any place within the Diocese of Hereford.

The late Edwin Samuel Dove (in addition to the Scholarship before mentioned) has bequeathed a sum of money to the College for the purpose of giving an annual prize to the Pupil that distinguishes himself or herself most in general excellence, assiduity and industry. The prize is of the value of £13.

The Arthur Sullivan Prize. This prize, which is of the annual value of £5, has been founded by Miss Harriet J. Pole in memory of the late Sir Arthur Sullivan, and is open for competition to a pupil of the College, being a British subject, who gives the best proofs of ability and progress in Composition at the Annual Examination.

The Scholefield Prize, in memory of the late Reverend Clement C. Scholefield, to be awarded at the General Annual Examination to a Pupil adjudged to be the best performer on a Stringed Instrument, whether Violin, Viola, Violoncello, or Double Bass. The Prize is of the value of £3.

NOTE: *A Pupil having gained a Prize shall not be eligible to compete subsequently for the same Prize.*

CONCERTS AND OPERAS.

Concerts, to which admission is wholly by invitation, are held about once a fortnight during term in the Concert Hall of the College, in order to show the results of the studies of the Pupils.

Public Orchestral Concerts are from time to time given by the College in London and in Provincial towns.

A Public Opera Performance is given annually at one of the London Theatres. The following Operas have been thus performed :—

1885. Figaro (Acts I. and II.): Mozart.
1886. Les deux journées: Cherubini.
1887. Der Freischütz: Weber.
1888. The Merry Wives of Windsor: Nicolai.
1889. The Taming of the Shrew: Goetz.
1890. Cosi fan tutte: Mozart.
1891. The Barber of Bagdad: Cornelius.
1892. Orpheus: Gluck.
1893. Genoveva: Schumann.
1894. Le Roi l'a dit: Délibes.
1895. Dido and Æneas: Purcell (Bi-centenary Commemoration).
1896. Falstaff: Verdi.
1898. Don Juan: Mozart. / Flying Dutchman: Wagner.
1899. Magic Flute: Mozart.
1900. Euryanthe: Weber.
1901. Much ado About Nothing: Stanford.
1902. Fidelio: Beethoven.
1903. Hansel and Gretel: Humperdinck.
1904. Alcestis: Gluck.

THE COLLEGE LIBRARY.

The College possesses a large and valuable Library, including that of the Antient Concerts, presented by Her late Majesty Queen Victoria ; that of the Sacred Harmonic Society ; and also many musical instruments.

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

THE DONALDSON MUSEUM.

Honorary Curator—Sir George Donaldson.

This valuable Collection of ancient musical instruments was presented in 1894 to His Majesty the King (then H.R.H. The Prince of Wales) for the College by Mr. George Donaldson, who also personally superintended and defrayed the expenses of the decoration and furnishing of the Museum in the style of the Italian Renaissance of the sixteenth century.

The Museum is open to the public at certain hours during term time.

GENERAL REGULATIONS.

Pupils, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All Pupils, in their Principal and Second Studies, must remain in the teaching room for one hour, that is, for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each Term, signed by the several Teachers con-

cerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be reported to the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to the number of terms during which they have been on the College books, signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the Certificate for Associateship (A.R.C.M.); (*see* page 30).

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for the A.R.C M. Examination in their Principal Subject, the Fee will be remitted for their First Examination.

The Pupils have, to a certain extent, free access to many concerts and musical performances in the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

Luncheons, teas, and light refreshments may be obtained by the Pupils in the College at moderate charges.

JUNIOR DEPARTMENT.

A Junior Department has been established for the purpose of providing sound and adequate musical education for Pupils under the age of 16 years. For Fees, Course of Study, and Regulations, see Junior Department Syllabus.

LODGINGS

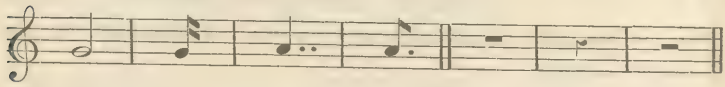
(*See page* 36).

RUDIMENTS EXAMINATION (see pp. 12 & 14).

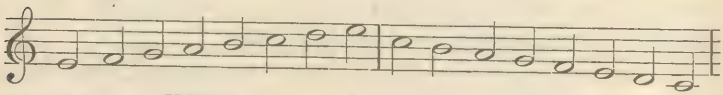
No. 1.

Specimen of Questions to be answered by Pupils on entering the College before they can take up a Second Study.

1.—Name these notes and rests, and give the value of each in semiquavers.



2.—Place the proper sharps or flats before the notes in the following scales :—



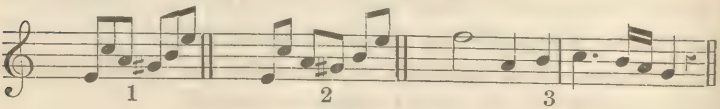
E Major. C Minor.

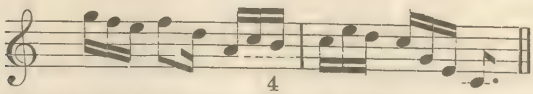
3.—What is the relative major of F minor? Of G sharp minor?

4.—Write the key-signatures of D major, B flat major, and E flat minor.

5.—Write the ascending scales of G minor and F sharp minor in three forms, naming each.

6.—Put the time-signatures to these phrases :—





7.—Under each of these six headings write three different time-signatures :—

Duple		Triple		Quadruple	
Simple.	Compound.	Simple.	Compound.	Simple.	Compound.

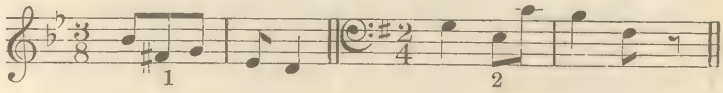
RUDIMENTS EXAMINATION (see No. 4, p. 14).

No. 2.

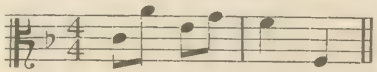
Specimen of Questions to be answered by Pupils before entering the Harmony Class.

1.—Draw the great stave of eleven lines; number the lines, beginning with the lowest, and say upon which you place the F, C, and G clefs.

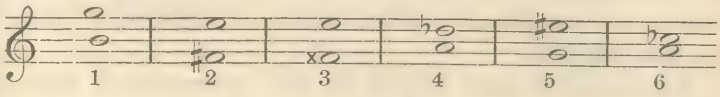
2.—Write phrase No. 1 in Alto clef, phrase No. 2. in Tenor, keeping the same pitch.



3.—Write this phrase in the Treble clef:—



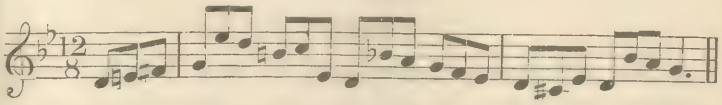
4.—Name these intervals:—



5.—Invert and name all the intervals given in Question 4.

6.—Give an example each of (1) a compound interval, (2) a consonant interval, (3) a chromatic interval, (4) a dissonant interval.

7.—Transpose this into F sharp minor.



8.—In the key of G sharp minor write the sub-mediant, the leading note, the supertonic, and the dominant.

EXAMINATION FOR ASSOCIATESHIP OF THE ROYAL COLLEGE OF MUSIC.

A Certificate of Proficiency, bearing with it the title of "ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC," is granted for excellence in a particular branch of Music. The Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and bears the signature of the President, or of one of the Vice-Presidents, according to the provisions of the Charter.

The holder of a Certificate of Proficiency is entitled to place the letters A.R.C.M. after his or her name.

The Examination takes place at the College once a year (in April), and is open to all comers, whether Pupils of the College or not, without restriction of age.

Candidates intending to enter must fill up and forward to the College, not less than six weeks before the date fixed for the examination, the official Form of Application issued for that purpose.

Specimens of past Papers of the Grammar of Music, Figured Bass, Optional Harmony and Counterpoint, and Theory of Music, are issued gratis, so long as they remain in print.

(*For full particulars and conditions, with the list of Pieces, &c., in which Candidates will be examined, see the special Syllabus of this Examination usually issued about the month of August*).

FEES.

A Fee of Five Guineas must be paid for the First Examination in any one subject. An additional subject, or subjects, may be taken on payment of a further Fee of One Guinea each for the First Examination only.

A Candidate failing to satisfy the Examiners at the First Examination may enter for a Second Examination in the same subject or subjects in the following year on payment of a Fee of Two and a Half Guineas for each subject.

The Fee for every Third Examination in any subject will be Five Guineas.

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for Examination in their Principal Subject, the Fee will be remitted for their First Examination.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, or both, must work a special paper. There is no Extra Fee for this Examination.

No Fees will be returned save on account of serious illness or other very exceptional cause, *and at the discretion* of the Council. In case of illness a medical certificate must be immediately forwarded to the Registrar.

On payment of an Enquiry Fee of Two Shillings and Sixpence for each subject, Candidates will be informed of the number of marks awarded under each heading in the Examiners' Reports.

I.—PIANOFORTE, SOLO PERFORMANCE.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts

II.—TEACHING THE PIANOFORTE.

(*See* Foot-note.)

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.

2. To harmonize a given figured bass in four parts.

3. To give an outline of a course of instruction in technical exercises, studies and pieces.

4. To name studies of different degrees of difficulty suitable for special purposes. For identification, the first bar of each study is to be quoted.

The term "Special Purposes" refers to the various departments of technique. The Candidate's answers should show a general acquaintance with the Studies of Bertini, Clementi, Cramer, Czerny, Moscheles, &c.

5. To name special composers, and particular compositions, the study of which would be likely to assist the progress of the pupil in respect of (*a*) technical execution, (*b*) improvement in style and expression.

6. To answer, questions on terms and signs relating to tempo, expression, and phrasing.

PRACTICAL WORK.

7. To answer questions on the position of the hands and fingers, and to illustrate the points referred to by playing such scales and arpeggios as may be required by the Examiners. The playing of scales in double thirds and double sixths is not compulsory.

8. To answer questions on the rendering of such ornaments as occur in the works of Bach, Mozart, and Beethoven.

9. To give practical illustration of the fingering of passages submitted by the Examiners.

10. To detect inaccuracies in the rendering of a composition well known to the Candidate.

The Examiner will select and play portions of a movement from one of the Sonatas of Beethoven to be chosen by the Candidate (but excluding Op. 49 and the easy Sonatinas, as also the first movement of the Sonata in C sharp minor, Op. 27), and will purposely introduce such errors as are likely to be made by the average pupil. These errors must be pointed out by the Candidate.

11. To perform pieces of moderate length chosen by the Candidate and guaranteed to have been learnt without assistance, or any portions of such pieces which the Examiners may select. The pieces must consist of (*a*) a movement by J. S. Bach, (*b*) a movement by Beethoven, and (*c*) a Study by Clementi or Cramer.

12. To read a simple piece at sight.

NOTE.—*Candidates for "Pianoforte Teaching" Certificate must pass in* **both** *Practical Work and Paper Work. If they pass in one or the other only, the pass in that respect will be allowed to count for any subsequent Examination to complete their Pass on payment of a fee of £2 12s. 6d. each time.*

III.—ORGAN.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To harmonize a given melody on the instrument.
   To play from a figured bass.
   To play from four-part vocal score, including C clefs.
   To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To answer questions on the construction and treatment of the organ.

A Candidate for Organ may, at his option (without extra Fee), work a paper on Choir-training.

IV.—STRING INSTRUMENTS.

PRACTICAL WORK.

Candidates in Violin, Viola, Violoncello, and Double Bass will be required –

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To transpose.
3. To read at sight.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To construct an accompaniment for a second instrument of the same kind to a given melody, and in the case of Violin and Viola only, to add a part to a given subject, so that the two parts can be played simultaneously on the same instrument.

V.—HARP.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VI.—WIND INSTRUMENTS.

PRACTICAL WORK.

Candidates will be required—

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
   To transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VII.—PUBLIC SINGING.

PRACTICAL WORK.

Candidates will be required—

1. To sing all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select. Certain pieces specified in the lists are to be sung from memory.
2. To read at sight.
3. To play on the Pianoforte an accompaniment, selected and prepared by the Candidate.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VIII.—TEACHING SINGING.

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on subjects appertaining to the physiology of the voice and to the teaching of Singing.

PRACTICAL WORK.

4. To answer questions viva voce (with practical illustrations where required) on the following subjects :—

   (*a*) The best preliminary instruction to insure a correct and effective delivery of a Song.
   (*b*) The characteristics of "Recitative" and the best method of teaching its interpretation.
   (*c*) Technical studies best adapted to produce flexibility in singing.
   (*d*) The maximum time which should be devoted to the practice of singing so as to avoid the risk of fatigue.
   (*e*) The essentials of a distinct and correct pronunciation in singing.
   (*f*) The meaning of "diction."
   (*g*) The essentials of good phrasing and expression in singing.

5. To undergo tests :—

   (*a*) For accuracy of ear by singing and naming intervals.
   (*b*) For sense of time and rhythm.

6. To accompany on the pianoforte at sight, and to transpose at sight pieces or accompaniments selected by the Examiners.

IX.—THEORY OF MUSIC.

Each Candidate will be required to pass an examination in—

(*a*) Harmony.
(*b*) Counterpoint, Canon, and Fugue.
(*c*) Instrumentation.
(*d*) Form..

Candidates will not be expected to write in more than five parts.

X.—COMPOSITION.

Each Candidate will be required—

To send in Compositions of different classes and characters, including orchestral and choral works, one week before the date of the Examination : also to work a paper to show the Candidate's proficiency in the technique of the art.

NOTE.—*Candidates in Theory and Composition will also be required to attend viva voce Examination.*

LODGINGS.

There is no accommodation for residence in the College, but fifty Female Pupils are received into the Alexandra House, which was erected by the liberality of the late Sir Francis Cook, Bart., under the patronage of Her Majesty the Queen (then H.R.H. the Princess of Wales), for the accommodation of Female Pupils studying in Art, Music, and Science, on the Estate of the Royal Commissioners for the Exhibition of 1851. Terms can be obtained from Miss Palmer, Lady Superintendent, Alexandra House, Kensington Gore, S.W.

This Syllabus is subject to alteration from time to time, with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,

Hon. Secretary.

October 1905.

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THE ROYAL COLLEGE OF MUSIC was founded at the instance and through the exertions of His Majesty the King (then H.R.H. the Prince of Wales), its first President, and was incorporated by Royal Charter on May 23rd, 1883.

THE OBJECTS OF THE COLLEGE.

The objects of the College are, in the words of the Charter—

"First, the advancement of the Art of Music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons whether educated or not at the College, who on examination may prove themselves worthy of such distinctions and evidences of attainment;

"Secondly, the promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom;

"Lastly, generally the encouragement and promotion of the cultivation of Music as an Art throughout our dominions."

THE SITE OF THE COLLEGE.

The College was opened by His Majesty the King (then H.R.H. the Prince of Wales) on Monday, May 7, 1883. The Building originally occupied by the College (situated on the west side of the Royal Albert Hall) was presented by the late Sir C. J. Freake, Bart. This building was in the year 1903 surrendered by the College to the ground landlords, the Royal Commissioners for the Exhibition of 1851, and is now occupied by the Royal College of Organists.

The new College in Prince Consort Road (adjacent to the Royal Albert Hall) was erected through the munificence of the late Mr. Samson Fox, M.I.C.E., at a cost of £48,000, on a site granted by the Royal Commissioners for

the Exhibition of 1851, and held from them at a nominal ground rent for 999 years.

This Building was opened with state ceremony by His Majesty the King (then H.R.H. The Prince of Wales), on behalf of Her late Majesty Queen Victoria, on Wednesday, May 2nd, 1894.

THE CONSTITUTION OF THE COLLEGE.

The Corporation of the College is constituted as follows :— The President, the Vice-Presidents, the Council, the Director and Board of Professors, the Graduates, and the Donors, the latter being either Annual Subscribers of at least £10 or contributors at one time of £50 or upwards.

A General Meeting of the Corporation is held once in each year, at which the Council present their Annual Report on the condition of the College, with a Financial Statement for the year, from May 1 to April 30, audited by the Honorary Auditor.

THE GOVERNING BODY.

The Governing Body consists of the President and the Council, who delegate to an Executive and a Finance Committee respectively the duties of the general management of the College and the investment and control of its funds.

THE TEACHING BODY.

The instruction of the Pupils is conducted, under the superintendence of the Director and Board of Professors, by the Members of the Board and a Teaching Staff, which is selected by the Director, subject to Regulations made by the Council and to their confirmation.

PUPILS.

Pupils of both sexes are admitted to the College, and they consist of :—

STUDENTS. (See page 12.)
SCHOLARS. (See page 16.)
EXHIBITIONERS. (See page 21.)

STUDENTS.

Students before entering the College are required to fill up the official Form of Application issued for that purpose.

Students are admitted on payment of the Entrance Examination Fee and the Tuition Fee without limitation of age. They are examined on entering the College in their Principal and Second Studies and the Rudiments of Music, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. (See specimen paper on page 28.)

Students are not admitted for a shorter period than one year, viz. three terms, and are required to take up the regular course of instruction, as lessons are not given in single subjects. Admission can take place at the beginning of a term, or at the half term. Students entering at a half-term must remain three terms and a half.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him or her, or on his or her behalf, that the Student will obey the rules, and will remain one year (3 terms) at least in the College, and will pay the fees as they become due (see page 15).

Students who have completed three years (nine terms) of general study in the Senior Department, and Scholars who have been at the College for that period, and whose Scholarships have expired, may, with the approval of the Director, continue at the College for the special cultivation of their Principal Study at a reduced Fee (see page 15).

Students are required to give one month's notice before leaving.

THE COLLEGE YEAR.

The year consists of three Terms, as follows:—

First, or Midsummer Term, beginning about the 1st of May.

Second, or Christmas Term, beginning about the 27th of September.

Third, or Easter Term, beginning about the 6th of January.

Notice of the precise date of the beginning and ending of each Term, of the Vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time.

SUBJECTS OF STUDY.

Rudiments of Music.
Harmony, Counterpoint, Analysis, &c.
Composition.
Organ.
Choir Training, Accompaniment, and Transposition.
Pianoforte.
Pianoforte Accompaniment.
Solo Singing.
Choral Singing.
*Operatic Singing and Acting.
Sight Singing, Music-Dictation, &c.
Harp.
Violin.
Viola.
Violoncello.
Double Bass.
Wind Instruments.
Orchestration.
*Elocution.
*Deportment, Dramatic Action, and Stage Dancing.
*Italian, French, and German.
Concerted Music (Instrumental and Vocal, including Ensemble Playing).
Orchestral Practice.
Playing from Score, both Vocal and Orchestral.
The History of Music, and other subjects relating to Music.

COURSE OF INSTRUCTION.

From the above subjects a Student may adopt the following course, or a part of it, with the consent and at the discretion of the Director:—

Principal Study.—Two lessons weekly of one hour each (in conjunction with two other Pupils) in either Singing, Violin, Viola, Violoncello, Double Bass, Piano, Organ, Harp, or Wind Instrument; or, in special cases, double lessons once a week in the same proportion. If Composition is taken as Principal Study the lesson is an individual one of half an hour weekly. Pupils will have to pass a certain standard of Harmony and Counterpoint before taking up Composition with the regular Composition master.

Second Study.—One lesson weekly of one hour (in

*See page 15 (Extra Fees).

conjunction with two other Pupils) in one of the various branches named in the preceding section other than Composition. If Composition is taken as a second study, the lesson is an individual one of fifteen minutes weekly. (The Second Study cannot be taken until the Pupil has passed an Examination in Rudiments of Music. See page 28.)

Foreign Languages, Elocution, or Theoretical Subjects may also be taken as Second Studies; in which case the Pupil will have an individual lesson of fifteen minutes weekly in the selected study.

Music Class, including Rudiments, Dictation, and General Subjects connected with Music.—One lesson weekly in class.

Theory (Counterpoint and Harmony).—One lesson weekly in class, after the Pupil has passed out of the class for Rudiments (see page 29).

Counterpoint.—One lesson weekly in class, after the Pupil has passed the requisite grade in Harmony.

Sight Singing.—One lesson weekly in class, for Singers only.

Choral Singing.—One lesson weekly of one hour.

Ensemble Playing.—Classes are held weekly for Pupils sufficiently advanced.

Orchestral Practice.—Two hours, twice a week, for Pupils certified to be sufficiently advanced, who are then admitted to the Orchestra as vacancies occur.

History of Music.—Lectures, fully illustrated by voices and instruments, as announced from time to time.

Choir Training.—One hour per week in Class, for Organists, when sufficiently advanced, on the recommendation of their teacher.

In exceptional cases, when Pupils have passed through all the grades of Counterpoint and Harmony, they are permitted to take Orchestration, Analysis, or Transposition, as an additional Study.

FEES.*

The Entrance Examination Fee is Two Guineas, which must accompany the official form of application for admission.

The tuition fee for Students is £12 12*s.* per term. Students who enter at the half-term pay £6 6*s.* for the rest of that term. No Pupil is admitted for less than three terms, and Students entering at the half-term must remain three terms and a half.

Pupils who are allowed to remain after nine terms for the special cultivation of their Principal Study (see p. 12) pay a fee of £9 9s. per term. This fee includes (subject to the approval of the Director) Harmony, Counterpoint, and History Lectures; also, in the case of instrumentalists sufficiently advanced, Ensemble Class and Orchestra; in the case of vocalists, Choral and Sight Reading Classes; and in the case of organists sufficiently advanced, Choir-training.

All fees are due and payable in advance at the commencement of each term.

EXTRA FEES (OPTIONAL).

	PER TERM. £ s. d.
ADDITIONAL PRINCIPAL STUDY:—	
Two lessons a week	6 6 0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee . .	4 16 0
ADDITIONAL PRINCIPAL STUDY:—	
One lesson a week	3 3 0
ADDITIONAL SECOND STUDY:—	
One lesson a week	2 2 0
OPERATIC CLASS:—	
One lesson a week	3 3 0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee . .	1 11 6
OTHER CLASSES—One lesson a week:—	
Italian, French, German, Elocution, Dramatic, Deportment, Stage Dancing . . each	1 1 0

Pupils wishing to take up Foreign Languages, Deportment, Dramatic Action, or Stage Dancing, should give notice to that effect when sending in the official form to enter the College, as these Classes can only be formed provided sufficient names are received.

* Cheques to be made payable to "The Royal College of Music or order" and crossed "London and Westminster Bank." Scotch, Irish, and Channel Islands cheques should be made out for an additional sixpence to cover Bank charges

*SCHOLARS.

Scholarships may be created, from time to time, by the College, or by Corporations, or by individuals, under such conditions as the Council may determine.

Scholarships are of two kinds—

(1.) FREE OPEN SCHOLARSHIPS.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

Scholarships are gained by competition only. They entitle the holder to a thorough and systematic FREE EDUCATION in theoretical and practical music, and are as a rule tenable for a period of three years at the College only. But a Scholarship may be awarded for a shorter period or terminated at any time, should the Council consider the health, progress, or conduct of the Scholar to be unsatisfactory, and the Council shall not be required to give any reason for terminating a Scholarship; or the period may be extended should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

Before entering the College each Scholar is required to sign an Agreement binding him or her to obey the rules of the College, and to remain for the entire term of the Scholarship except when prevented by illness or some other exceptional or unavoidable cause. Such Agreement must be countersigned by the parent or guardian of the Scholar or some other person willing to undertake the responsibility on his or her behalf.

Each Scholar must also present a testimonial to good character, and satisfy the Medical Officer of the College as to his or her state of health.

A person elected to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of being able to pay for his or her education or education and maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

* The holders of the Exhibitions founded by the Savage Club and the Associated Board respectively (*see page* 22) are, during their tenure of such Exhibitions, subject to the same rules as Scholars.

The College does not provide for the control of any Scholar during the vacations.

Candidates for Scholarships are eligible between the following ages, reckoned at the date of their Preliminary Examination :—

COMPOSITION, Males and Females between 13 and 21.

PIANOFORTE, Males between 13 and 18, Females between 13 and 19.

ORGAN, Males between 13 and 19, Females between 13 and 20.

HARP, Males between 13 and 18, Females between 13 and 19.

VIOLIN and VIOLA, Males and Females between 13 and 18.

VIOLONCELLO, Males and Females between 13 and 20.

DOUBLE BASS, Males between 13 and 24.

WIND INSTRUMENTS, Males between 17 and 27.

SINGING, Males between 18 and 24, Females between 17 and 22.

(1.) FREE OPEN SCHOLARSHIPS.

There are fifty-four Open Scholarships, which provide free musical education ; and in some special cases grants towards maintenance are added.

These Scholarships are open to all classes of His Majesty's subjects within the stated ages, and are obtainable by competitive examination only.

When any of these Scholarships are declared to be open for competition due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of testing the candidates, and selecting those whose qualifications are such as to give a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Competition at the College.

Vacancies in the Open Scholarships are announced about November in each year, and the Final Competition takes place in the following February or March.

Should there be no election to a Scholarship in any one or more of the subjects offered for competition, for lack of Candidates being found of a sufficiently high standard therein, the Council may, on the recommendation of the Director and Board of Professors, award the vacant Scholarship to a Candidate in such other subject as may be decided.

Any Scholarship, the election to which is not confirmed by the Council, whether on account of the physical disqualification of the Candidate or from any other cause, will be dealt with in like manner.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Competition, which is held at the College.

The Free Open Scholarships include the following:

The Courtenay Scholarship,
founded by the late Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.;

The Wilson Scholarship,
founded by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.;

The Morley Scholarship,
founded by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq., M.P.;

The Elizabeth Pringle Memorial Scholarship,
founded by The Dowager Lady Harvey, of South Hampstead, in memory of her mother, Lady Elizabeth Pringle;

each of which provides a sum not exceeding fifty guineas per annum towards maintenance during the College terms;

The Lord Charles Bruce Scholarship,
founded by the late Lady Charles Bruce in memory of her husband the Right Hon. Lord Charles Bruce,

which provides a sum not exceeding forty pounds per annum towards maintenance;

The Dove Scholarship,
founded by the late Edwin Samuel Dove, Esq., of Kilsby, Northamptonshire, for the study of the Violoncello;

The George Grove Memorial Scholarship,
founded by the Council in memory of the late Sir George Grove (first Director of the College) for Composition;

The Laura Clark Scholarship,
founded by the late Mrs. Laura S. Clark; and

The Elliot Galer Scholarship,
founded by the late Elliot J. N. Galer, Esq., of Ansty Frith, near Leicester, for Male Singers.

each of which provides free musical education only at the College.

Vacancies occurring in any one of the above named Scholarships, are, on the recommendation of the Director and Board of Professors, filled by the Council from the holders of Open Scholarships.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

These Scholarships are founded by the gift of such a sum of money as shall when invested produce an annual income sufficient to provide either musical education or musical education and a sum not exceeding fifty guineas per annum towards maintenance during the College terms. They are obtainable by competition only, of which due notice is given as vacancies arise. They may bear such name as the donor desires, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

A Preliminary Examination is held in the locality, but the Final Competition takes place at the College. All Candidates attending at the College for this purpose must pay an examination fee of One Guinea. In the case of Colonial Scholarships the Examination held in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following eleven Close or Local Scholarships have been founded. These (with the exception of the last two) provide a sum not exceeding fifty guineas per annum towards

maintenance during the College Terms, as well as free musical education :—

The South Province of Victoria Scholarship,
by the late Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,
by the late Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,
by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Liverpool Scholarship,
by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,
by the late A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,
by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,
by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Kent Scholarship,
by subscription, for natives of the county of Kent, for residents therein of not less than five years' standing and for children of parents one or both of whom are residents therein of not less than five years' standing.

The S. Ernest Palmer (Berkshire) Scholarship.
by S. Ernest Palmer, Esq., for natives of the county of Berks, for residents therein of not less than five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship, by subscription, restricted to the following persons :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society, or

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin, or

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

The Bristol Scholarship, by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein of not less than five years' standing.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been founded:—

* **The Council Exhibitions.**

At the end of each Term £50 is awarded in Exhibitions, of which £20 is competed for by Students of not less than three or more than five Terms standing ; and £30 by Students of not less than five Terms standing.

The above amounts may be apportioned among the Competitors in each subject of Study, in such manner as the Board of Professors think fit.

* **The Charlotte Holmes Exhibition** (£15 annual value), for Students of not less than nine terms standing.

* **The Pauer Memorial Exhibition** (£7 10*s.* annual

* In qualifying for the above Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

value), to be awarded to the Student of at least one year's standing in the College who shall attain the highest position among the *proxime* in the Pianoforte Department of the Open Scholarship Competition in each year.

The Clementi Exhibition (founded by the late Reverend H. Clementi-Smith in memory of his grandfather, Muzio Clementi), about £30 annual value, to be awarded at the General Annual Examination to a Student in either of Grades IV and V. of the Pianoforte Department.

The Exhibitioner is to execute at a College Concert shortly after appointment a pianoforte work of Muzio Clementi.

The amounts awarded in the above Exhibitions will be applied to the reduction of Fees for the three Terms next ensuing.

* **The Associated Board of The Royal Academy of Music and The Royal College of Music** give Exhibitions each year tenable for two years at the College, providing during that period a course of musical instruction similar to that given to Scholars. These Exhibitions are open to all who have taken Honours in the Advanced Grade of the Local Centre Examinations of the Associated Board held in the year in which such Exhibitions are offered for competition, and who have previously passed a School Examination of the Board.

Full particulars regarding these Exhibitions may be obtained at the office of the Associated Board, 14, Hanover Square, London, W.

* **The Savage Club Exhibition**

has been founded by the Savage Club for the purpose of granting free musical education in the College, after competition, to persons who belong to some one of the following classes, and is tenable for three years :—

(1.) Who are sons or daughters of Members of the Savage Club ; failing these,

* *See* Footnote on page 16.

(2.) Those who may be relatives of Members of the Savage Club, in some degree not more distant than that of second cousin ; failing these,

(3.) Who may be sons or daughters of persons qualified to be elected as Members of the Savage Club.

EXAMINATIONS.

Scholars, Exhibitioners, and Students are examined as follows:—

1. At the end of each Term all Pupils in the two lower grades of Principal Studies, and the lowest grade of Second Studies, and all Pupils not graded, are examined in their practical work. Pupils in all grades of Harmony, Counterpoint, and Rudiments are also examined.

   These Examinations are conducted by Members of the Board of Professors.

2. At the end of each College year the whole of the Pupils are examined in all their studies. The Examination of the higher grades is conducted by Musicians not on the Teaching Staff of the College, in conjunction with Members of the Board of Professors. The outside Examiners report the result of their Examination to the President.

PRIZES.

Rewards of Merit are from time to time offered to the Pupils for competition, of which the following is the list :—

Messrs. Challen and Son give a Gold Medal (annual) for Pianoforte playing.

The John Hopkinson Medals founded by George W. Brown, Esq., in commemoration of the late John Hopkinson, Esq., as a Musician and Manufacturer of Pianofortes. These Medals (1 gold and 1 silver) are awarded annually for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by Piano players, once in three years. The next competition will be in July, 1908.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1906.

Messrs. W. E. Hill and Sons give an Annual Prize of a Violin, bow, and a case, of their own make, to be awarded by the Director to such Violin Pupil as he may consider most worthy.

Rajah Sir S. M. Tagore, C.I.E., of Calcutta, has given the sum of 4,000 rupees for the foundation of a Gold Medal in commemoration of the marriage of Their Royal Highnesses the Prince and Princess of Wales. The medal is to be awarded by the Director annually to the most generally deserving Pupil (male and female alternately).

Henry Leslie (Herefordshire Philharmonic) Prize. This prize, which is of the annual value of £10, has been founded by the Herefordshire Philharmonic Society in memory of the late Henry Leslie, and is open for competition to singing pupils, the preference being given, as between competitors of equal merit, to a pupil being a native of Herefordshire or Shropshire, or of any place within the Diocese of Hereford.

The late Edwin Samuel Dove (in addition to the Scholarship before mentioned) has bequeathed a sum of money to the College for the purpose of giving an annual prize to the Pupil that distinguishes himself or herself most in general excellence, assiduity and industry. The prize is of the value of £13.

The Arthur Sullivan Prize. This prize, which is of the annual value of £5, has been founded by Miss Harriet J. Pole in memory of the late Sir Arthur Sullivan, and is open for competition to a pupil of the College, being a British subject, who gives the best proofs of ability and progress in Composition at the Annual Examination.

The Scholefield Prize, in memory of the late Reverend Clement C. Scholefield, to be awarded at the General Annual Examination to a Pupil adjudged to be the best performer on a Stringed Instrument, whether Violin, Viola, Violoncello, or Double Bass. The Prize is of the value of £3.

NOTE: *A Pupil having gained a Prize shall not be eligible to compete subsequently for the same Prize.*

CONCERTS AND OPERAS.

Concerts, to which admission is wholly by invitation, are held about once a fortnight during term in the Concert Hall of the College, in order to show the results of the studies of the Pupils.

Public Orchestral Concerts are from time to time given by the College in London and in Provincial towns.

A Public Opera Performance is given annually at one of the London Theatres. The following Operas have been thus performed :—

1885. Figaro (Acts I. and II.): Mozart.
1886. Les deux journées: Cherubini.
1887. Der Freischütz: Weber.
1888. The Merry Wives of Windsor: Nicolai.
1889. The Taming of the Shrew: Goetz.
1890. Cosi fan tutte: Mozart.
1891. The Barber of Bagdad: Cornelius.
1892. Orpheus: Gluck.
1893. Genoveva: Schumann.
1894. Le Roi l'a dit: Délibes.
1895. Dido and Æneas: Purcell (Bi-centenary Commemoration).
1896. Falstaff: Verdi.
1898. Don Juan: Mozart. / Flying Dutchman: Wagner.
1899. Magic Flute: Mozart.
1900. Euryanthe: Weber.
1901. Much ado About Nothing: Stanford.
1902. Fidelio: Beethoven.
1903. Hansel and Gretel: Humperdinck.
1904. Alcestis: Gluck.

THE COLLEGE LIBRARY.

The College possesses a large and valuable Library, including that of the Antient Concerts, presented by Her late Majesty Queen Victoria ; that of the Sacred Harmonic Society ; and also many musical instruments.

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

THE DONALDSON MUSEUM.

Honorary Curator—Sir George Donaldson.

This valuable Collection of ancient musical instruments was presented in 1894 to His Majesty the King (then H.R.H. The Prince of Wales) for the College by Mr. George Donaldson, who also personally superintended and defrayed the expenses of the decoration and furnishing of the Museum in the style of the Italian Renaissance of the sixteenth century.

The Museum is open to the public at certain hours during term time.

GENERAL REGULATIONS.

Pupils, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All Pupils, in their Principal and Second Studies, must remain in the teaching room for one hour, that is, for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each Term, signed by the several Teachers con-

cerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be reported to the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to the number of terms during which they have been on the College books, signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the Certificate for Associateship (A.R.C.M.); (*see* page 30).

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for the A.R.C M. Examination in their Principal Subject, the Fee will be remitted for their First Examination.

The Pupils have, to a certain extent, free access to many concerts and musical performances in the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

Luncheons, teas, and light refreshments may be obtained by the Pupils in the College at moderate charges.

JUNIOR DEPARTMENT.

A Junior Department has been established for the purpose of providing sound and adequate musical education for Pupils under the age of 16 years. For Fees, Course of Study, and Regulations, see Junior Department Syllabus.

LODGINGS

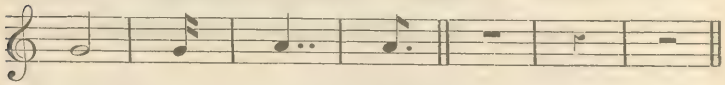
(*See page* 36).

RUDIMENTS EXAMINATION (see pp. 12 & 14).

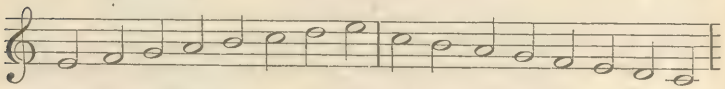
No. 1.

Specimen of Questions to be answered by Pupils on entering the College before they can take up a Second Study.

1.—Name these notes and rests, and give the value of each in semiquavers.



2.—Place the proper sharps or flats before the notes in the following scales :—



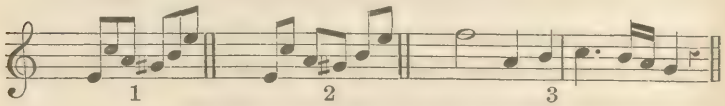
E Major. C Minor.

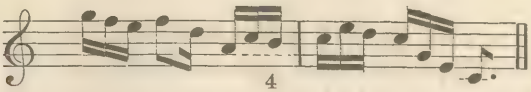
3.—What is the relative major of F minor? Of G sharp minor?

4.—Write the key-signatures of D major, B flat major, and E flat minor.

5.—Write the ascending scales of G minor and F sharp minor in three forms, naming each.

6.—Put the time-signatures to these phrases :—





7.—Under each of these six headings write three different time-signatures :—

Duple		Triple		Quadruple	
Simple.	Compound.	Simple.	Compound.	Simple.	Compound.

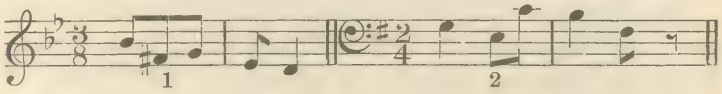
RUDIMENTS EXAMINATION (see No. 4, p. 14).

No. 2.

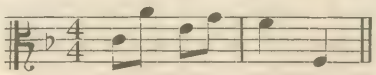
Specimen of Questions to be answered by Pupils before entering the Harmony Class.

1.—Draw the great stave of eleven lines; number the lines, beginning with the lowest, and say upon which you place the F, C, and G clefs.

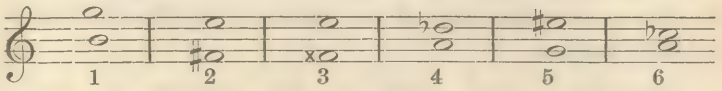
2.—Write phrase No. 1 in Alto clef, phrase No. 2. in Tenor, keeping the same pitch.



3.—Write this phrase in the Treble clef:—



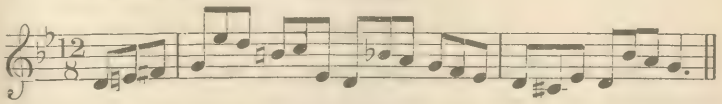
4.—Name these intervals:—



5.—Invert and name all the intervals given in Question 4.

6.—Give an example each of (1) a compound interval, (2) a consonant interval, (3) a chromatic interval, (4) a dissonant interval.

7.—Transpose this into F sharp minor.



8.—In the key of G sharp minor write the sub-mediant, the leading note, the supertonic, and the dominant.

EXAMINATION FOR ASSOCIATESHIP OF THE ROYAL COLLEGE OF MUSIC.

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The holder of a Certificate of Proficiency is entitled to place the letters A.R.C.M. after his or her name.

The Examination takes place at the College once a year (in April), and is open to all comers, whether Pupils of the College or not, without restriction of age.

Candidates intending to enter must fill up and forward to the College, not less than six weeks before the date fixed for the examination, the official Form of Application issued for that purpose.

Specimens of past Papers of the Grammar of Music, Figured Bass, Optional Harmony and Counterpoint, and Theory of Music, are issued gratis, so long as they remain in print.

(*For full particulars and conditions, with the list of Pieces, &c., in which Candidates will be examined, see the special Syllabus of this Examination usually issued about the month of August*).

FEES.

A Fee of Five Guineas must be paid for the First Examination in any one subject. An additional subject, or subjects, may be taken on payment of a further Fee of One Guinea each for the First Examination only.

A Candidate failing to satisfy the Examiners at the First Examination may enter for a Second Examination in the same subject or subjects in the following year on payment of a Fee of Two and a Half Guineas for each subject.

The Fee for every Third Examination in any subject will be Five Guineas.

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for Examination in their Principal Subject, the Fee will be remitted for their First Examination.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, or both, must work a special paper. There is no Extra Fee for this Examination.

No Fees will be returned save on account of serious illness or other very exceptional cause, *and at the discretion* of the Council. In case of illness a medical certificate must be immediately forwarded to the Registrar.

On payment of an Enquiry Fee of Two Shillings and Sixpence for each subject, Candidates will be informed of the number of marks awarded under each heading in the Examiners' Reports.

I.—PIANOFORTE, SOLO PERFORMANCE.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts

II.—TEACHING THE PIANOFORTE.

(*See* Foot-note.)

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.

2. To harmonize a given figured bass in four parts.

3. To give an outline of a course of instruction in technical exercises, studies and pieces.

4. To name studies of different degrees of difficulty suitable for special purposes. For identification, the first bar of each study is to be quoted.

The term "Special Purposes" refers to the various departments of technique. The Candidate's answers should show a general acquaintance with the Studies of Bertini, Clementi, Cramer, Czerny, Moscheles, &c.

5. To name special composers, and particular compositions, the study of which would be likely to assist the progress of the pupil in respect of (*a*) technical execution, (*b*) improvement in style and expression.

6. To answer, questions on terms and signs relating to tempo, expression, and phrasing.

PRACTICAL WORK.

7. To answer questions on the position of the hands and fingers, and to illustrate the points referred to by playing such scales and arpeggios as may be required by the Examiners. The playing of scales in double thirds and double sixths is not compulsory.

8. To answer questions on the rendering of such ornaments as occur in the works of Bach, Mozart, and Beethoven.

9. To give practical illustration of the fingering of passages submitted by the Examiners.

10. To detect inaccuracies in the rendering of a composition well known to the Candidate.

The Examiner will select and play portions of a movement from one of the Sonatas of Beethoven to be chosen by the Candidate (but excluding Op. 49 and the easy Sonatinas, as also the first movement of the Sonata in C sharp minor, Op. 27), and will purposely introduce such errors as are likely to be made by the average pupil. These errors must be pointed out by the Candidate.

11. To perform pieces of moderate length chosen by the Candidate and guaranteed to have been learnt without assistance, or any portions of such pieces which the Examiners may select. The pieces must consist of (*a*) a movement by J. S. Bach, (*b*) a movement by Beethoven, and (*c*) a Study by Clementi or Cramer.

12. To read a simple piece at sight.

NOTE.—*Candidates for "Pianoforte Teaching" Certificate must pass in* **both** *Practical Work and Paper Work. If they pass in one or the other only, the pass in that respect will be allowed to count for any subsequent Examination to complete their Pass on payment of a fee of £2 12s. 6d. each time.*

III.—ORGAN.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To harmonize a given melody on the instrument.
   To play from a figured bass.
   To play from four-part vocal score, including C clefs.
   To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To answer questions on the construction and treatment of the organ.

A Candidate for Organ may, at his option (without extra Fee), work a paper on Choir-training.

IV.—STRING INSTRUMENTS.

PRACTICAL WORK.

Candidates in Violin, Viola, Violoncello, and Double Bass will be required –

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To transpose.
3. To read at sight.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To construct an accompaniment for a second instrument of the same kind to a given melody, and in the case of Violin and Viola only, to add a part to a given subject, so that the two parts can be played simultaneously on the same instrument.

V.—HARP.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. **To read at sight.**
3. **To extemporize, to modulate, and to transpose.**

PAPER WORK.

4. **To answer questions on the grammar of music.**
5. **To harmonize a given figured bass in four parts.**

VI.—WIND INSTRUMENTS.

PRACTICAL WORK.

Candidates will be required—

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. **To read at sight.**
   To transpose.

PAPER WORK.

4. **To answer questions on the grammar of music.**
5. **To harmonize a given figured bass in four parts.**

VII.—PUBLIC SINGING.

PRACTICAL WORK.

Candidates will be required—

1. To sing all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select. Certain pieces specified in the lists are to be sung from memory.
2. **To read at sight.**
3. To play on the Pianoforte an accompaniment, selected and prepared by the Candidate.

PAPER WORK.

4. **To answer questions on the grammar of music.**
5. **To harmonize a given figured bass in four parts.**

VIII.—TEACHING SINGING.

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on subjects appertaining to the physiology of the voice and to the teaching of Singing.

PRACTICAL WORK.

4. To answer questions viva voce (with practical illustrations where required) on the following subjects :—

   (*a*) The best preliminary instruction to insure a correct and effective delivery of a Song.
   (*b*) The characteristics of "Recitative" and the best method of teaching its interpretation.
   (*c*) Technical studies best adapted to produce flexibility in singing.
   (*d*) The maximum time which should be devoted to the practice of singing so as to avoid the risk of fatigue.
   (*e*) The essentials of a distinct and correct pronunciation in singing.
   (*f*) The meaning of "diction."
   (*g*) The essentials of good phrasing and expression in singing.

5. To undergo tests :—

   (*a*) For accuracy of ear by singing and naming intervals.
   (*b*) For sense of time and rhythm.

6. To accompany on the pianoforte at sight, and to transpose at sight pieces or accompaniments selected by the Examiners.

IX.—THEORY OF MUSIC.

Each Candidate will be required to pass an examination in—

(*a*) Harmony.
(*b*) Counterpoint, Canon, and Fugue.
(*c*) Instrumentation.
(*d*) Form.

Candidates will not be expected to write in more than five parts.

X.—COMPOSITION.

Each Candidate will be required—

To send in Compositions of different classes and characters, including orchestral and choral works, one week before the date of the Examination : also to work a paper to show the Candidate's proficiency in the technique of the art.

NOTE.—*Candidates in Theory and Composition will also be required to attend viva voce Examination.*

LODGINGS.

There is no accommodation for residence in the College, but fifty Female Pupils are received into the Alexandra House, which was erected by the liberality of the late Sir Francis Cook, Bart., under the patronage of Her Majesty the Queen (then H.R.H. the Princess of Wales), for the accommodation of Female Pupils studying in Art, Music, and Science, on the Estate of the Royal Commissioners for the Exhibition of 1851. Terms can be obtained from Miss Palmer, Lady Superintendent, Alexandra House, Kensington Gore, S.W.

This Syllabus is subject to alteration from time to time, with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

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Hon. Secretary.

October 1905.

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DR. F. J. SAWYER, Mus Doc. Oxon.
MR. SIDNEY P. WADDINGTON.
MR. F. A. SEWELL.

Choral Class.

*SIR WALTER PARRATT, M.V.O., Mus. Doc. Oxon.

Orchestral Practice.

*SIR CHARLES V. STANFORD, D.C.L., M.A., Mus Doc. Cantab. & Oxon.

The Royal College of Music was founded at the instance and through the exertions of His Majesty the King (then H.R.H. the Prince of Wales), its first President, and was incorporated by Royal Charter on May 23rd, 1883.

THE OBJECTS OF THE COLLEGE.

The objects of the College are, in the words of the Charter—

"First, the advancement of the Art of Music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons whether educated or not at the College, who on examination may prove themselves worthy of such distinctions and evidences of attainment;

"Secondly, the promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom;

"Lastly, generally the encouragement and promotion of the cultivation of Music as an Art throughout our dominions."

THE SITE OF THE COLLEGE.

The College was opened by His Majesty the King (then H.R.H. the Prince of Wales) on Monday, May 7, 1883. The Building originally occupied by the College (situated on the west side of the Royal Albert Hall) was presented by the late Sir C. J. Freake, Bart. This building was in the year 1903 surrendered by the College to the ground landlords, the Royal Commissioners for the Exhibition of 1851, and is now occupied by the Royal College of Organists.

The new College in Prince Consort Road (adjacent to the Royal Albert Hall) was erected through the munificence of the late Mr. Samson Fox, M.I.C.E., at a cost of £48,000, on a site granted by the Royal Commissioners for

the Exhibition of 1851, and held from them at a nominal ground rent for 999 years.

This Building was opened with state ceremony by His Majesty the King (then H.R.H. The Prince of Wales), on behalf of Her late Majesty Queen Victoria, on Wednesday, May 2nd, 1894.

THE CONSTITUTION OF THE COLLEGE.

The Corporation of the College is constituted as follows :— The President, the Vice-Presidents, the Council, the Director and Board of Professors, the Graduates, and the Donors, the latter being either Annual Subscribers of at least £10 or contributors at one time of £50 or upwards.

A General Meeting of the Corporation is held once in each year, at which the Council present their Annual Report on the condition of the College, with a Financial Statement for the year, from May 1 to April 30, audited by the Honorary Auditor.

THE GOVERNING BODY.

The Governing Body consists of the President and the Council, who delegate to an Executive and a Finance Committee respectively the duties of the general management of the College and the investment and control of its funds.

THE TEACHING BODY.

The instruction of the Pupils is conducted, under the superintendence of the Director and Board of Professors, by the Members of the Board and a Teaching Staff, which is selected by the Director, subject to Regulations made by the Council and to their confirmation.

PUPILS.

Pupils of both sexes are admitted to the College, and they consist of :—

STUDENTS. (See page 12.)
SCHOLARS. (See page 16.)
EXHIBITIONERS. (See page 21.)

STUDENTS,

Students before entering the College are required to fill up the official Form of Application issued for that purpose.

Students are admitted on payment of the Entrance Examination Fee and the Tuition Fee without limitation of age. They are examined on entering the College in their Principal and Second Studies and the Rudiments of Music, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. (See specimen paper on page 28.)

Students are not admitted for a shorter period than one year, viz. three terms, and are required to take up the regular course of instruction, as lessons are not given in single subjects. Admission can take place at the beginning of a term, or at the half term. Students entering at a half-term must remain three terms and a half.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him or her, or on his or her behalf, that the Student will obey the rules, and will remain one year (3 terms) at least in the College, and will pay the fees as they become due (see page 15).

Students who have completed three years (nine terms) of general study in the Senior Department, and Scholars who have been at the College for that period, and whose Scholarships have expired, may, with the approval of the Director, continue at the College for the special cultivation of their Principal Study at a reduced Fee (see page 15).

Students are required to give one month's notice before leaving.

THE COLLEGE YEAR.

The year consists of three Terms, as follows:—

First, or Midsummer Term, beginning about the 1st of May.

Second, or Christmas Term, beginning about the 27th of September.

Third, or Easter Term, beginning about the 6th of January.

Notice of the precise date of the beginning and ending of each Term, of the Vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time.

SUBJECTS OF STUDY.

Rudiments of Music.
Harmony, Counterpoint, Analysis, &c.
Composition.
Organ.
Choir Training, Accompaniment, and Transposition.
Pianoforte.
Pianoforte Accompaniment.
Solo Singing.
Choral Singing.
*Operatic Singing and Acting.
Sight Singing, Music-Dictation, &c.
Harp.
Violin.
Viola.
Violoncello.
Double Bass.
Wind Instruments.
Orchestration.
*Elocution.
*Deportment, Dramatic Action, and Stage Dancing.
*Italian, French, and German.
Concerted Music (Instrumental and Vocal, including Ensemble Playing).
Orchestral Practice.
Playing from Score, both Vocal and Orchestral.
The History of Music, and other subjects relating to Music.

COURSE OF INSTRUCTION.

From the above subjects a Student may adopt the following course, or a part of it, with the consent and at the discretion of the Director:—

Principal Study.—Two lessons weekly of one hour each (in conjunction with two other Pupils) in either Singing, Violin, Viola, Violoncello, Double Bass, Piano, Organ, Harp, or Wind Instrument; or, in special cases, double lessons once a week in the same proportion. If Composition is taken as Principal Study the lesson is an individual one of half an hour weekly. Pupils will have to pass a certain standard of Harmony and Counterpoint before taking up Composition with the regular Composition master.

Second Study.—One lesson weekly of one hour (in

*See page 15 (Extra Fees).

conjunction with two other Pupils) in one of the various branches named in the preceding section other than Composition. If Composition is taken as a second study, the lesson is an individual one of fifteen minutes weekly. (The Second Study cannot be taken until the Pupil has passed an Examination in Rudiments of Music. See page 28.)

Foreign Languages, Elocution, or Theoretical Subjects may also be taken as Second Studies; in which case the Pupil will have an individual lesson of fifteen minutes weekly in the selected study.

Music Class, including Rudiments, Dictation, and General Subjects connected with Music.—One lesson weekly in class.

Theory (Counterpoint and Harmony).—One lesson weekly in class, after the Pupil has passed out of the class for Rudiments (see page 29).

Counterpoint.—One lesson weekly in class, after the Pupil has passed the requisite grade in Harmony.

Sight Singing.—One lesson weekly in class, for Singers only.

Choral Singing.—One lesson weekly of one hour.

Ensemble Playing.—Classes are held weekly for Pupils sufficiently advanced.

Orchestral Practice.—Two hours, twice a week, for Pupils certified to be sufficiently advanced, who are then admitted to the Orchestra as vacancies occur.

History of Music.—Lectures, fully illustrated by voices and instruments, as announced from time to time.

Choir Training.—One hour per week in Class, for Organists, when sufficiently advanced, on the recommendation of their teacher.

In exceptional cases, when Pupils have passed through all the grades of Counterpoint and Harmony, they are permitted to take Orchestration, Analysis, or Transposition, as an additional Study.

FEES.*

The Entrance Examination Fee is Two Guineas, which must accompany the official form of application for admission.

The tuition fee for Students is £12 12*s.* per term. Students who enter at the half-term pay £6 6*s.* for the rest of that term. No Pupil is admitted for less than three terms, and Students entering at the half-term must remain three terms and a half.

Pupils who are allowed to remain after nine terms for the special cultivation of their Principal Study (see p. 12) pay a fee of £9 9s. per term. This fee includes (subject to the approval of the Director) Harmony, Counterpoint, and History Lectures; also, in the case of instrumentalists sufficiently advanced, Ensemble Class and Orchestra; in the case of vocalists, Choral and Sight Reading Classes; and in the case of organists sufficiently advanced, Choir-training.

All fees are due and payable in advance at the commencement of each term.

EXTRA FEES (OPTIONAL).

	PER TERM. £ s. d.
ADDITIONAL PRINCIPAL STUDY:—	
Two lessons a week	6 6 0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee . .	4 16 0
ADDITIONAL PRINCIPAL STUDY:—	
One lesson a week	3 3 0
ADDITIONAL SECOND STUDY:—	
One lesson a week	2 2 0
OPERATIC CLASS:—	
One lesson a week	3 3 0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee . .	1 11 6
OTHER CLASSES—One lesson a week:—	
Italian, French, German, Elocution, Dramatic, Deportment, Stage Dancing . . each	1 1 0

Pupils wishing to take up Foreign Languages, Deportment, Dramatic Action, or Stage Dancing, should give notice to that effect when sending in the official form to enter the College, as these Classes can only be formed provided sufficient names are received.

* Cheques to be made payable to "The Royal College of Music or order" and crossed "London and Westminster Bank." Scotch, Irish, and Channel Islands cheques should be made out for an additional sixpence to cover Bank charges

*SCHOLARS.

Scholarships may be created, from time to time, by the College, or by Corporations, or by individuals, under such conditions as the Council may determine.

Scholarships are of two kinds—

(1.) FREE OPEN SCHOLARSHIPS.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

Scholarships are gained by competition only. They entitle the holder to a thorough and systematic FREE EDUCATION in theoretical and practical music, and are as a rule tenable for a period of three years at the College only. But a Scholarship may be awarded for a shorter period or terminated at any time, should the Council consider the health, progress, or conduct of the Scholar to be unsatisfactory, and the Council shall not be required to give any reason for terminating a Scholarship; or the period may be extended should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

Before entering the College each Scholar is required to sign an Agreement binding him or her to obey the rules of the College, and to remain for the entire term of the Scholarship except when prevented by illness or some other exceptional or unavoidable cause. Such Agreement must be countersigned by the parent or guardian of the Scholar or some other person willing to undertake the responsibility on his or her behalf.

Each Scholar must also present a testimonial to good character, and satisfy the Medical Officer of the College as to his or her state of health.

A person elected to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of being able to pay for his or her education or education and maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

* The holders of the Exhibitions founded by the Savage Club and the Associated Board respectively (*see page* 22) are, during their tenure of such Exhibitions, subject to the same rules as Scholars.

The College does not provide for the control of any Scholar during the vacations.

Candidates for Scholarships are eligible between the following ages, reckoned at the date of their Preliminary Examination :—

COMPOSITION, Males and Females between 13 and 21.
PIANOFORTE, Males between 13 and 18, Females between 13 and 19.
ORGAN, Males between 13 and 19, Females between 13 and 20.
HARP, Males between 13 and 18, Females between 13 and 19.
VIOLIN and VIOLA, Males and Females between 13 and 18.
VIOLONCELLO, Males and Females between 13 and 20.
DOUBLE BASS, Males between 13 and 24.
WIND INSTRUMENTS, Males between 17 and 27.
SINGING, Males between 18 and 24, Females between 17 and 22.

(1.) FREE OPEN SCHOLARSHIPS.

There are fifty-four Open Scholarships, which provide free musical education ; and in some special cases grants towards maintenance are added.

These Scholarships are open to all classes of His Majesty's subjects within the stated ages, and are obtainable by competitive examination only.

When any of these Scholarships are declared to be open for competition due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of testing the candidates, and selecting those whose qualifications are such as to give a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Competition at the College.

Vacancies in the Open Scholarships are announced about November in each year, and the Final Competition takes place in the following February or March.

Should there be no election to a Scholarship in any one or more of the subjects offered for competition, for lack of Candidates being found of a sufficiently high standard therein, the Council may, on the recommendation of the Director and Board of Professors, award the vacant Scholarship to a Candidate in such other subject as may be decided.

Any Scholarship, the election to which is not confirmed by the Council, whether on account of the physical disqualification of the Candidate or from any other cause, will be dealt with in like manner.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Competition, which is held at the College.

The Free Open Scholarships include the following:

The Courtenay Scholarship,
founded by the late Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.;

The Wilson Scholarship,
founded by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.;

The Morley Scholarship,
founded by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq., M.P.;

The Elizabeth Pringle Memorial Scholarship,
founded by The Dowager Lady Harvey, of South Hampstead, in memory of her mother, Lady Elizabeth Pringle;

each of which provides a sum not exceeding fifty guineas per annum towards maintenance during the College terms;

The Lord Charles Bruce Scholarship,
founded by the late Lady Charles Bruce in memory of her husband the Right Hon. Lord Charles Bruce,

which provides a sum not exceeding forty pounds per annum towards maintenance;

The Dove Scholarship,
founded by the late Edwin Samuel Dove, Esq., of Kilsby, Northamptonshire, for the study of the Violoncello;

The George Grove Memorial Scholarship,
founded by the Council in memory of the late Sir George Grove (first Director of the College) for Composition;

The Laura Clark Scholarship,
founded by the late Mrs. Laura S. Clark; and

The Elliot Galer Scholarship,
founded by the late Elliot J. N. Galer, Esq., of Ansty Frith, near Leicester, for Male Singers.

each of which provides free musical education only at the College.

Vacancies occurring in any one of the above named Scholarships, are, on the recommendation of the Director and Board of Professors, filled by the Council from the holders of Open Scholarships.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

These Scholarships are founded by the gift of such a sum of money as shall when invested produce an annual income sufficient to provide either musical education or musical education and a sum not exceeding fifty guineas per annum towards maintenance during the College terms. They are obtainable by competition only, of which due notice is given as vacancies arise. They may bear such name as the donor desires, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

A Preliminary Examination is held in the locality, but the Final Competition takes place at the College. All Candidates attending at the College for this purpose must pay an examination fee of One Guinea. In the case of Colonial Scholarships the Examination held in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following eleven Close or Local Scholarships have been founded. These (with the exception of the last two) provide a sum not exceeding fifty guineas per annum towards

maintenance during the College Terms, as well as free musical education :—

The South Province of Victoria Scholarship,
by the late Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,
by the late Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,
by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Liverpool Scholarship,
by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,
by the late A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,
by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,
by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Kent Scholarship,
by subscription, for natives of the county of Kent, for residents therein of not less than five years' standing and for children of parents one or both of whom are residents therein of not less than five years' standing.

The S. Ernest Palmer (Berkshire) Scholarship.
by S. Ernest Palmer, Esq., for natives of the county of Berks, for residents therein of not less than five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship, by subscription, restricted to the following persons :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society, or

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin, or

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

The Bristol Scholarship, by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein of not less than five years' standing.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been founded:—

* **The Council Exhibitions.**

At the end of each Term £50 is awarded in Exhibitions, of which £20 is competed for by Students of not less than three or more than five Terms standing ; and £30 by Students of not less than five Terms standing.

The above amounts may be apportioned among the Competitors in each subject of Study, in such manner as the Board of Professors think fit.

* **The Charlotte Holmes Exhibition** (£15 annual value), for Students of not less than nine terms standing.

* **The Pauer Memorial Exhibition** (£7 10*s.* annual

* In qualifying for the above Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

value), to be awarded to the Student of at least one year's standing in the College who shall attain the highest position among the *proxime* in the Pianoforte Department of the Open Scholarship Competition in each year.

The Clementi Exhibition (founded by the late Reverend H. Clementi-Smith in memory of his grandfather, Muzio Clementi), about £30 annual value, to be awarded at the General Annual Examination to a Student in either of Grades IV and V. of the Pianoforte Department.

The Exhibitioner is to execute at a College Concert shortly after appointment a pianoforte work of Muzio Clementi.

The amounts awarded in the above Exhibitions will be applied to the reduction of Fees for the three Terms next ensuing.

* **The Associated Board of The Royal Academy of Music and The Royal College of Music** give Exhibitions each year tenable for two years at the College, providing during that period a course of musical instruction similar to that given to Scholars. These Exhibitions are open to all who have taken Honours in the Advanced Grade of the Local Centre Examinations of the Associated Board held in the year in which such Exhibitions are offered for competition, and who have previously passed a School Examination of the Board.

Full particulars regarding these Exhibitions may be obtained at the office of the Associated Board, 14, Hanover Square, London, W.

* **The Savage Club Exhibition**

has been founded by the Savage Club for the purpose of granting free musical education in the College, after competition, to persons who belong to some one of the following classes, and is tenable for three years :—

(1.) Who are sons or daughters of Members of the Savage Club ; failing these,

* *See* Footnote on page 16.

(2.) Those who may be relatives of Members of the Savage Club, in some degree not more distant than that of second cousin ; failing these,

(3.) Who may be sons or daughters of persons qualified to be elected as Members of the Savage Club.

EXAMINATIONS.

Scholars, Exhibitioners, and Students are examined as follows:—

1. At the end of each Term all Pupils in the two lower grades of Principal Studies, and the lowest grade of Second Studies, and all Pupils not graded, are examined in their practical work. Pupils in all grades of Harmony, Counterpoint, and Rudiments are also examined.

   These Examinations are conducted by Members of the Board of Professors.

2. At the end of each College year the whole of the Pupils are examined in all their studies. The Examination of the higher grades is conducted by Musicians not on the Teaching Staff of the College, in conjunction with Members of the Board of Professors. The outside Examiners report the result of their Examination to the President.

PRIZES.

Rewards of Merit are from time to time offered to the Pupils for competition, of which the following is the list :—

Messrs. Challen and Son give a Gold Medal (annual) for Pianoforte playing.

The John Hopkinson Medals founded by George W. Brown, Esq., in commemoration of the late John Hopkinson, Esq., as a Musician and Manufacturer of Pianofortes. These Medals (1 gold and 1 silver) are awarded annually for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by Piano players, once in three years. The next competition will be in July, 1908.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1906.

Messrs. W. E. Hill and Sons give an Annual Prize of a Violin, bow, and a case, of their own make, to be awarded by the Director to such Violin Pupil as he may consider most worthy.

Rajah Sir S. M. Tagore, C.I.E., of Calcutta, has given the sum of 4,000 rupees for the foundation of a Gold Medal in commemoration of the marriage of Their Royal Highnesses the Prince and Princess of Wales. The medal is to be awarded by the Director annually to the most generally deserving Pupil (male and female alternately).

Henry Leslie (Herefordshire Philharmonic) Prize. This prize, which is of the annual value of £10, has been founded by the Herefordshire Philharmonic Society in memory of the late Henry Leslie, and is open for competition to singing pupils, the preference being given, as between competitors of equal merit, to a pupil being a native of Herefordshire or Shropshire, or of any place within the Diocese of Hereford.

The late Edwin Samuel Dove (in addition to the Scholarship before mentioned) has bequeathed a sum of money to the College for the purpose of giving an annual prize to the Pupil that distinguishes himself or herself most in general excellence, assiduity and industry. The prize is of the value of £13.

The Arthur Sullivan Prize. This prize, which is of the annual value of £5, has been founded by Miss Harriet J. Pole in memory of the late Sir Arthur Sullivan, and is open for competition to a pupil of the College, being a British subject, who gives the best proofs of ability and progress in Composition at the Annual Examination.

The Scholefield Prize, in memory of the late Reverend Clement C. Scholefield, to be awarded at the General Annual Examination to a Pupil adjudged to be the best performer on a Stringed Instrument, whether Violin, Viola, Violoncello, or Double Bass. The Prize is of the value of £3.

NOTE: *A Pupil having gained a Prize shall not be eligible to compete subsequently for the same Prize.*

CONCERTS AND OPERAS.

Concerts, to which admission is wholly by invitation, are held about once a fortnight during term in the Concert Hall of the College, in order to show the results of the studies of the Pupils.

Public Orchestral Concerts are from time to time given by the College in London and in Provincial towns.

A Public Opera Performance is given annually at one of the London Theatres. The following Operas have been thus performed :—

1885. Figaro (Acts I. and II.): Mozart.
1886. Les deux journées: Cherubini.
1887. Der Freischütz: Weber.
1888. The Merry Wives of Windsor: Nicolai.
1889. The Taming of the Shrew: Goetz.
1890. Cosi fan tutte: Mozart.
1891. The Barber of Bagdad: Cornelius.
1892. Orpheus: Gluck.
1893. Genoveva: Schumann.
1894. Le Roi l'a dit: Délibes.
1895. Dido and Æneas: Purcell (Bi-centenary Commemoration).
1896. Falstaff: Verdi.
1898. { Don Juan: Mozart. / Flying Dutchman: Wagner.
1899. Magic Flute: Mozart.
1900. Euryanthe: Weber.
1901. Much ado About Nothing: Stanford.
1902. Fidelio: Beethoven.
1903. Hansel and Gretel: Humperdinck.
1904. Alcestis: Gluck.
1905. Figaro (entire work): Mozart.

THE COLLEGE LIBRARY.

The College possesses a large and valuable Library, including that of the Antient Concerts, presented by Her late Majesty Queen Victoria ; that of the Sacred Harmonic Society ; and also many musical instruments.

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

THE DONALDSON MUSEUM.

Honorary Curator—Sir George Donaldson.

This valuable Collection of ancient musical instruments was presented in 1894 to His Majesty the King (then H.R.H. The Prince of Wales) for the College by Mr. George Donaldson, who also personally superintended and defrayed the expenses of the decoration and furnishing of the Museum in the style of the Italian Renaissance of the sixteenth century.

The Museum is open to the public at certain hours during term time.

GENERAL REGULATIONS.

Pupils, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All Pupils, in their Principal and Second Studies, must remain in the teaching room for one hour, that is, for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each Term, signed by the several Teachers con-

cerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be reported to the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to the number of terms during which they have been on the College books, signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the Certificate for Associateship (A.R.C.M.); (*see* page 30).

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for the A.R.C M. Examination in their Principal Subject, the Fee will be remitted for their First Examination.

The Pupils have, to a certain extent, free access to many concerts and musical performances in the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

Luncheons, teas, and light refreshments may be obtained by the Pupils in the College at moderate charges.

JUNIOR DEPARTMENT.

A Junior Department has been established for the purpose of providing sound and adequate musical education for Pupils under the age of 16 years. For Fees, Course of Study, and Regulations, see Junior Department Syllabus.

LODGINGS

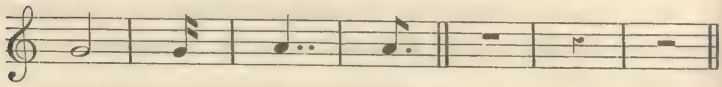
(*See page* 36).

RUDIMENTS EXAMINATION (see pp. 12 & 14).

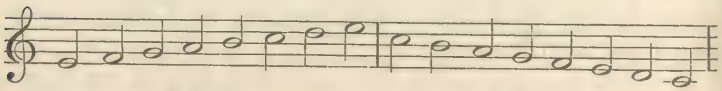
No. 1.

Specimen of Questions to be answered by Pupils on entering the College before they can take up a Second Study.

1.—Name these notes and rests, and give the value of each in semiquavers.



2.—Place the proper sharps or flats before the notes in the following scales :—



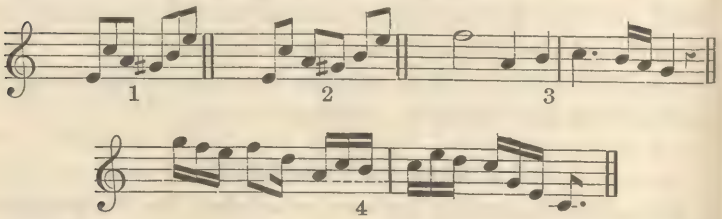
E Major. C Minor.

3.—What is the relative major of F minor? Of G sharp minor?

4.—Write the key-signatures of D major, B flat major, and E flat minor.

5.—Write the ascending scales of G minor and F sharp minor in three forms, naming each.

6.—Put the time-signatures to these phrases :—



7.—Under each of these six headings write three different time-signatures :—

Duple		Triple		Quadruple	
Simple.	Compound.	Simple.	Compound.	Simple.	Compound.

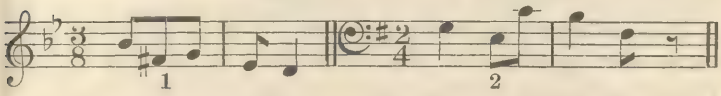
RUDIMENTS EXAMINATION (see No. 4, p. 14).

No. 2.

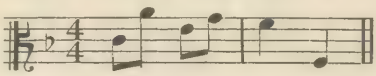
Specimen of Questions to be answered by Pupils before entering the Harmony Class.

1.—Draw the great stave of eleven lines; number the lines, beginning with the lowest, and say upon which you place the F, C, and G clefs.

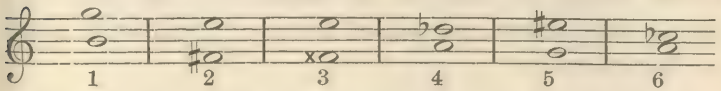
2.—Write phrase No. 1 in Alto clef, phrase No. 2. in Tenor, keeping the same pitch.



3.—Write this phrase in the Treble clef :—



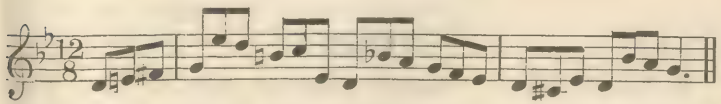
4.—Name these intervals :—



5.—Invert and name all the intervals given in Question 4.

6.—Give an example each of (1) a compound interval, (2) a consonant interval, (3) a chromatic interval, (4) a dissonant interval.

7.—Transpose this into F sharp minor.



8.—In the key of G sharp minor write the sub-mediant, the leading note, the supertonic, and the dominant.

EXAMINATION FOR ASSOCIATESHIP OF THE ROYAL COLLEGE OF MUSIC.

A Certificate of Proficiency, bearing with it the title of "ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC," is granted for excellence in a particular branch of Music. The Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and bears the signature of the President, or of one of the Vice-Presidents, according to the provisions of the Charter.

The holder of a Certificate of Proficiency is entitled to place the letters A.R.C.M. after his or her name.

The Examination takes place at the College once a year (in April), and is open to all comers, whether Pupils of the College or not, without restriction of age.

Candidates intending to enter must fill up and forward to the College, not less than six weeks before the date fixed for the examination, the official Form of Application issued for that purpose.

Specimens of past Papers of the Grammar of Music, Figured Bass, Optional Harmony and Counterpoint, and Theory of Music, are issued gratis, so long as they remain in print.

(*For full particulars and conditions, with the list of Pieces, &c., in which Candidates will be examined, see the special Syllabus of this Examination usually issued about the month of August*).

FEES.

A Fee of Five Guineas must be paid for the First Examination in any one subject. An additional subject, or subjects, may be taken on payment of a further Fee of One Guinea each for the First Examination only.

A Candidate failing to satisfy the Examiners at the First Examination may enter for a Second Examination in the same subject or subjects in the following year on payment of a Fee of Two and a Half Guineas for each subject.

The Fee for every Third Examination in any subject will be Five Guineas.

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for Examination in their Principal Subject, the Fee will be remitted for their First Examination.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, or both, must work a special paper. There is no Extra Fee for this Examination.

No Fees will be returned save on account of serious illness or other very exceptional cause, *and at the discretion* of the Council. In case of illness a medical certificate must be immediately forwarded to the Registrar.

On payment of an Enquiry Fee of Two Shillings and Sixpence for each subject, Candidates will be informed of the number of marks awarded under each heading in the Examiners' Reports.

I.—PIANOFORTE, SOLO PERFORMANCE.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts

II.—TEACHING THE PIANOFORTE.

(*See* Foot-note.)

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.

2. To harmonize a given figured bass in four parts.

3. To give an outline of a course of instruction in technical exercises, studies and pieces.

4. To name studies of different degrees of difficulty suitable for special purposes. For identification, the first bar of each study is to be quoted.

The term "Special Purposes" refers to the various departments of technique. The Candidate's answers should show a general acquaintance with the Studies of Bertini, Clementi, Cramer, Czerny, Moscheles, &c.

5. To name special composers, and particular compositions, the study of which would be likely to assist the progress of the pupil in respect of (*a*) technical execution, (*b*) improvement in style and expression.

6. To answer, questions on terms and signs relating to tempo, expression, and phrasing.

PRACTICAL WORK.

7. To answer questions on the position of the hands and fingers, and to illustrate the points referred to by playing such scales and arpeggios as may be required by the Examiners. The playing of scales in double thirds and double sixths is not compulsory.

8. To answer questions on the rendering of such ornaments as occur in the works of Bach, Mozart, and Beethoven.

9. To give practical illustration of the fingering of passages submitted by the Examiners.

10. To detect inaccuracies in the rendering of a composition well known to the Candidate.

The Examiner will select and play portions of a movement from one of the Sonatas of Beethoven to be chosen by the Candidate (but excluding Op. 49 and the easy Sonatinas, as also the first movement of the Sonata in C sharp minor, Op. 27), and will purposely introduce such errors as are likely to be made by the average pupil. These errors must be pointed out by the Candidate.

11. To perform pieces of moderate length chosen by the Candidate and guaranteed to have been learnt without assistance, or any portions of such pieces which the Examiners may select. The pieces must consist of (*a*) a movement by J. S. Bach, (*b*) a movement by Beethoven, and (*c*) a Study by Clementi or Cramer.

12. To read a simple piece at sight.

NOTE.—*Candidates for "Pianoforte Teaching" Certificate must pass in* **both** *Practical Work and Paper Work. If they pass in one or the other only, the pass in that respect will be allowed to count for any subsequent Examination to complete their Pass on payment of a fee of* £2 12*s.* 6*d. each time.*

III.—ORGAN.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To harmonize a given melody on the instrument.
   To play from a figured bass.
   To play from four-part vocal score, including C clefs.
   To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To answer questions on the construction and treatment of the organ.

A Candidate for Organ may, at his option (without extra Fee), work a paper on Choir-training.

IV.—STRING INSTRUMENTS.

PRACTICAL WORK.

Candidates in Violin, Viola, Violoncello, and Double Bass will be required –

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To transpose.
3. To read at sight.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To construct an accompaniment for a second instrument of the same kind to a given melody, and in the case of Violin and Viola only, to add a part to a given subject, so that the two parts can be played simultaneously on the same instrument.

V.—HARP.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VI.—WIND INSTRUMENTS.

PRACTICAL WORK.

Candidates will be required—

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
   To transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VII.—PUBLIC SINGING.

PRACTICAL WORK.

Candidates will be required—

1. To sing all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select. Certain pieces specified in the lists are to be sung from memory.
2. To read at sight.
3. To play on the Pianoforte an accompaniment, selected and prepared by the Candidate.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VIII.—TEACHING SINGING.

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on subjects appertaining to the physiology of the voice and to the teaching of Singing.

PRACTICAL WORK.

4. To answer questions viva voce (with practical illustrations where required) on the following subjects :—

   (*a*) The best preliminary instruction to insure a correct and effective delivery of a Song.
   (*b*) The characteristics of "Recitative" and the best method of teaching its interpretation.
   (*c*) Technical studies best adapted to produce flexibility in singing.
   (*d*) The maximum time which should be devoted to the practice of singing so as to avoid the risk of fatigue.
   (*e*) The essentials of a distinct and correct pronunciation in singing.
   (*f*) The meaning of "diction."
   (*g*) The essentials of good phrasing and expression in singing.

5. To undergo tests :—

   (*a*) For accuracy of ear by singing and naming intervals.
   (*b*) For sense of time and rhythm.

6. To accompany on the pianoforte at sight, and to transpose at sight pieces or accompaniments selected by the Examiners.

IX.—THEORY OF MUSIC.

Each Candidate will be required to pass an examination in—

(*a*) Harmony.
(*b*) Counterpoint, Canon, and Fugue.
(*c*) Instrumentation.
(*d*) Form..

Candidates will not be expected to write in more than five parts.

X.—COMPOSITION.

Each Candidate will be required—

To send in Compositions of different classes and characters, including orchestral and choral works, one week before the date of the Examination ; also to work a paper to show the Candidate's proficiency in the technique of the art.

NOTE.—*Candidates in Theory and Composition will also be required to attend viva voce Examination.*

LODGINGS.

There is no accommodation for residence in the College, but fifty Female Pupils are received into the Alexandra House, which was erected by the liberality of the late Sir Francis Cook, Bart., under the patronage of Her Majesty the Queen (then H.R.H. the Princess of Wales), for the accommodation of Female Pupils studying in Art, Music, and Science, on the Estate of the Royal Commissioners for the Exhibition of 1851. Terms can be obtained from Miss Palmer, Lady Superintendent, Alexandra House, Kensington Gore, S.W.

This Syllabus is subject to alteration from time to time, with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,

Hon. Secretary.

January 1906.

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Junior Department.

OBJECT.

The object of the **Junior Department** of the College is to provide sound and adequate musical education for young Pupils whose time is also occupied by the necessities of their general education.

PUPILS.

No one above sixteen years of age will be allowed to enter the Junior Department, nor will Pupils be permitted to remain in or return to it after the expiration of the term or vacation during which they shall have attained that age.*

Before entering the College, Pupils are required to fill up the official Form of Application issued for that purpose.

Pupils are required to give notice a fortnight before the end of the term if they intend to leave.

THE COLLEGE YEAR.

The College year extends from May 1st to April 30th, and is divided into three terms of about twelve weeks each.

The Midsummer Term begins about the 1st of May.

The Christmas Term begins about the 27th September.

The Easter Term begins about the 6th of January.

Notice of the precise date of the beginning and ending of each term, of the Vacations, of extra holidays (if any), and of the hours of Instruction will be given.

* NOTE.—Students having passed from the Junior Department into the Senior and entering for the Council Exhibitions offered in the latter department, will compete on the basis that two Terms completed in the Junior Department will be reckoned as equal to one Term in the Senior.

COURSE OF INSTRUCTION.

The following are the subjects of Study in the Junior Department :—

Pianoforte.
Organ.
Violin.
Viola.
Violoncello.
Wind Instruments.
Singing.

Principal Subject.—Two lessons weekly of one hour each, in conjunction with one other Pupil, in any one of the above subjects.

Rudiments of Music.—One lesson weekly of one hour in class.

Harmony.—One lesson weekly of one hour in class after passing the Class for Rudiments.

Every effort will be made to arrange the classes so that the general education of the pupils may be interfered with as little as possible.

The teaching will be under the supervision of the Director and Board of Professors, who are responsible to the Council for its efficiency.

FEES.*

The Entrance Examination Fee is One Guinea, which must be forwarded with the official Form of Application issued by the College.

Pupils passing from the Junior to the Senior Department will be required to pay a further Entrance Fee of One Guinea.

The Tuition Fee is Six Guineas per term payable in advance. This Fee covers one Principal Subject, and, in addition, Rudiments of Music; or, when sufficiently advanced, Harmony.

* Cheques to be made payable to the "Royal College of Music or Order, and crossed "London and Westminster Bank."

Additional Subjects (one lesson a week of 30 minutes) may be taken on payment of a further sum of Three Guineas per term for each subject.

Sight Singing will be Ten Shillings per term extra.

No lessons will be given until the Fees are paid.

EXAMINATIONS.

Pupils are examined on entering the College in their subject of Study and the Rudiments of Music, the object being to ascertain the standard of their proficiency.

Terminal Examinations will be held by the Director and Board of Professors from time to time as they may think fit.

GENERAL REGULATIONS.

Before the admission of a Pupil to the Junior Department his or her Parent or Guardian will be required to give such references as shall satisfy the Director; and will also be required to fill up and sign a statement as to the age of the Pupil.

Pupils must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. If absent for more than three consecutive lessons on account of sickness, a medical certificate must be supplied.

Pupils, in their Principal Study, must remain in the teaching room for one hour, that is for 30 minutes in addition to their own individual lesson.

The Director is empowered by the Council to request any Pupils to withdraw who prove unfit for the work of the College, or fail to adapt themselves to its discipline.

Pupils or past Pupils of the College are not allowed to add the initials of the College to their names, until they have gained the certificate for Associateship (A.R.C.M.).

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THE ROYAL COLLEGE OF MUSIC was founded at the instance and through the exertions of His Majesty the King (then H.R.H. the Prince of Wales), its first President, and was incorporated by Royal Charter on May 23rd, 1883.

THE OBJECTS OF THE COLLEGE.

The objects of the College are, in the words of the Charter—

"First, the advancement of the Art of Music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons whether educated or not at the College, who on examination may prove themselves worthy of such distinctions and evidences of attainment;

"Secondly, the promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom;

"Lastly, generally the encouragement and promotion of the cultivation of Music as an Art throughout our dominions."

THE SITE OF THE COLLEGE.

The College was opened by His Majesty the King (then H.R.H. the Prince of Wales) on Monday, May 7, 1883. The Building originally occupied by the College (situated on the west side of the Royal Albert Hall) was presented by the late Sir C. J. Freake, Bart. This building was in the year 1903 surrendered by the College to the ground landlords, the Royal Commissioners for the Exhibition of 1851, and is now occupied by the Royal College of Organists.

The new College in Prince Consort Road (adjacent to the Royal Albert Hall) was erected through the munificence of the late Mr. Samson Fox, M.I.C.E., at a cost of £48,000, on a site granted by the Royal Commissioners for

the Exhibition of 1851, and held from them at a nominal ground rent for 999 years.

This Building was opened with state ceremony by His Majesty the King (then H.R.H. The Prince of Wales), on behalf of Her late Majesty Queen Victoria, on Wednesday, May 2nd, 1894.

THE CONSTITUTION OF THE COLLEGE.

The Corporation of the College is constituted as follows :— The President, the Vice-Presidents, the Council, the Director and Board of Professors, the Graduates, and the Donors, the latter being either Annual Subscribers of at least £10 or contributors at one time of £50 or upwards.

A General Meeting of the Corporation is held once in each year, at which the Council present their Annual Report on the condition of the College, with a Financial Statement for the year, from May 1 to April 30, audited by the Honorary Auditor.

THE GOVERNING BODY.

The Governing Body consists of the President and the Council, who delegate to an Executive and a Finance Committee respectively the duties of the general management of the College and the investment and control of its funds.

THE TEACHING BODY.

The instruction of the Pupils is conducted, under the superintendence of the Director and Board of Professors, by the Members of the Board and a Teaching Staff, which is selected by the Director, subject to Regulations made by the Council and to their confirmation.

PUPILS.

Pupils of both sexes are admitted to the College, and they consist of:—

STUDENTS. (See page 12.)
SCHOLARS. (See page 16.)
EXHIBITIONERS. (See page 21.)

STUDENTS,

Students before entering the College are required to fill up the official Form of Application issued for that purpose.

Students are admitted on payment of the Entrance Examination Fee and the Tuition Fee without limitation of age They are examined on entering the College in their Principal and Second Studies and the Rudiments of Music, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. (See specimen paper on page 28.)

Students are not admitted for a shorter period than one year, viz. three terms, and are required to take up the regular course of instruction, as lessons are not given in single subjects. Admission can take place at the beginning of a term, or at a half term. Students entering at a half-term must remain three terms and a half.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him or her, or on his or her behalf, that the Student will obey the rules, and will remain one year (3 terms) at least in the College, and will pay the fees as they become due (see page 15).

Students who have completed three years (nine terms) of general study in the Senior Department, and Scholars who have been at the College for that period, and whose Scholarships have expired, may, with the approval of the Director, continue at the College for the special cultivation of their Principal Study at a reduced Fee (see page 15). This reduction can only take effect as from the commencement of a term and not at a half-term.

Students are required to give one month's notice before leaving.

THE COLLEGE YEAR.

The year consists of three Terms, as follows:—

First, or Midsummer Term, beginning about the 1st of May.

Second, or Christmas Term, beginning about the 27th of September.

Third, or Easter Term, beginning about the 6th of January.

Notice of the precise date of the beginning and ending of each Term, of the Vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time.

SUBJECTS OF STUDY.

Rudiments of Music.
Harmony, Counterpoint, Analysis, &c.
Composition.
Organ.
Choir Training, Accompaniment, and Transposition.
Pianoforte.
Pianoforte Accompaniment.
Solo Singing.
Choral Singing.
*Operatic Singing and Acting.
Sight Singing, Music-Dictation, &c.
Harp.
Violin.
Viola.
Violoncello.
Double Bass.
Wind Instruments.
Orchestration.
*Elocution.
*Deportment, Dramatic Action, and Stage Dancing.
*Italian, French, and German.
Concerted Music (Instrumental and Vocal, including Ensemble Playing).
Orchestral Practice.
Playing from Score, both Vocal and Orchestral.
The History of Music, and other subjects relating to Music.

COURSE OF INSTRUCTION.

From the above subjects a Student may adopt the following course, or a part of it, with the consent and at the discretion of the Director:—

Principal Study.—Two lessons weekly of one hour each (in conjunction with two other Pupils) in either Singing, Violin, Viola, Violoncello, Double Bass, Piano, Organ, Harp, or Wind Instrument; or, in special cases, double lessons once a week in the same proportion. If Composition is taken as Principal Study the lesson is an individual one of half an hour weekly. Pupils will have to pass a certain standard of Harmony and Counterpoint before taking up Composition.

Second Study.—One lesson weekly of one hour (in

*See page 15 (Extra Fees).

conjunction with two other Pupils) in one of the various branches named in the preceding section other than Composition. If Composition is taken as a second study, the lesson is an individual one of fifteen minutes weekly. (The Second Study cannot be taken until the Pupil has passed an Examination in Rudiments of Music. See page 28.)

Foreign Languages, Elocution, or Theoretical Subjects may also be taken as Second Studies; in which case the Pupil will have an individual lesson of fifteen minutes weekly in the selected study.

Music Class, including Rudiments, Dictation, and General Subjects connected with Music.—One lesson weekly in class.

Theory (Counterpoint and Harmony).—One lesson weekly in class, after the Pupil has passed out of the class for Rudiments (see page 29).

Counterpoint.—One lesson weekly in class, after the Pupil has passed the requisite grade in Harmony.

Sight Singing.—One lesson weekly in class, for Singers only.

Choral Singing.—One lesson weekly of one hour.

Ensemble Playing.—Classes are held weekly for Pupils sufficiently advanced.

Orchestral Practice.—Two hours, twice a week, for Pupils certified to be sufficiently advanced, who are then admitted to the Orchestra as vacancies occur.

History of Music.—Lectures, fully illustrated by voices and instruments, as announced from time to time.

Choir Training.—One hour per week in Class, for Organists, when sufficiently advanced, on the recommendation of their teacher.

In exceptional cases, when Pupils have passed through all the grades of Counterpoint and Harmony, they are permitted to take Orchestration, Analysis, or Transposition, as an additional Study.

FEES.*

The Entrance Examination Fee is Two Guineas, which must accompany the official form of application for admission.

The tuition fee for Students is £12 12*s.* per term. Students who enter at the half-term pay £6 6*s.* for the rest of that term. No Pupil is admitted for less than three terms, and Students entering at the half-term must remain three terms and a half.

Pupils who are allowed to remain after nine terms for the special cultivation of their Principal Study (see p. 12) pay a fee of £9 9s. per term. This fee includes (subject to the approval of the Director) Harmony, Counterpoint, and History Lectures; also, in the case of instrumentalists sufficiently advanced, Ensemble Class and Orchestra; in the case of vocalists, Choral and Sight Reading Classes; and in the case of organists sufficiently advanced, Choir-training.

All fees are due and payable in advance at the commencement of each term.

EXTRA FEES (OPTIONAL).

	PER TERM. £ s. d.
ADDITIONAL PRINCIPAL STUDY:—	
One lesson a week	3 3 0
Two lessons a week	6 6 0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee . .	4 16 0
ADDITIONAL SECOND STUDY:—	
One lesson a week	2 2 0
OPERATIC CLASS:—	
One lesson a week	3 3 0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee . .	1 11 6
OTHER CLASSES—One lesson a week:—	
Italian, French, German, Elocution, Dramatic, Deportment, Stage Dancing . . each	1 1 0

Pupils wishing to take up Foreign Languages, Deportment, Dramatic Action, or Stage Dancing, should give notice to that effect when sending in the official form to enter the College, as these Classes can only be formed provided sufficient names are received.

* Cheques to be made payable to "The Royal College of Music or order" and crossed "London and Westminster Bank." Scotch, Irish, and Channel Islands cheques should be made out for an additional sixpence to cover Bank charges.

*SCHOLARS.

Scholarships may be created, from time to time, by the College, or by Corporations, or by individuals, under such conditions as the Council may determine.

Scholarships are of two kinds—

(1.) FREE OPEN SCHOLARSHIPS.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

Scholarships are gained by competition only. They entitle the holder to a thorough and systematic FREE EDUCATION in theoretical and practical music, and are as a rule tenable for a period of three years at the College only. But a Scholarship may be awarded for a shorter period or terminated at any time, should the Council consider the health, progress, or conduct of the Scholar to be unsatisfactory, and the Council shall not be required to give any reason for terminating a Scholarship; or the period may be extended should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

Before entering the College each Scholar is required to sign an Agreement binding him or her to obey the rules of the College, and to remain for the entire term of the Scholarship except when prevented by illness or some other exceptional or unavoidable cause. Such Agreement must be countersigned by the parent or guardian of the Scholar or some other person willing to undertake the responsibility on his or her behalf.

Each Scholar must also present a testimonial to good character, and satisfy the Medical Officer of the College as to his or her state of health.

A person elected to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of being able to pay for his or her education or education and maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

* The holders of the Exhibitions founded by the Savage Club and the Associated Board respectively (*see page* 22) are, during their tenure of such Exhibitions, subject to the same rules as Scholars.

The College does not provide for the control of any Scholar during the vacations.

Candidates for Scholarships are eligible between the following ages, reckoned at the date of their Preliminary Examination :—

COMPOSITION, Males and Females between 13 and 21.
PIANOFORTE, Males between 13 and 18, Females between 13 and 19.
ORGAN, Males between 13 and 19, Females between 13 and 20.
HARP, Males between 13 and 18, Females between 13 and 19.
VIOLIN and VIOLA, Males and Females between 13 and 18.
VIOLONCELLO, Males and Females between 13 and 20.
DOUBLE BASS, Males between 13 and 24.
WIND INSTRUMENTS, Males between 17 and 27.
SINGING, Males between 18 and 24, Females between 17 and 22.

(1.) FREE OPEN SCHOLARSHIPS.

There are fifty-five Open Scholarships, which provide free musical education ; and in some special cases grants towards maintenance are added.

These Scholarships are open to all classes of His Majesty's subjects within the stated ages, and are obtainable by competitive examination only.

When any of these Scholarships are declared to be open for competition due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of testing the candidates, and selecting those whose qualifications are such as to give a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Competition at the College.

Vacancies in the Open Scholarships are announced about November in each year, and the Final Competition takes place in the following February or March.

Should there be no election to a Scholarship in any one or more of the subjects offered for competition, for lack of Candidates being found of a sufficiently high standard therein, the Council may, on the recommendation of the Director and Board of Professors, award the vacant Scholarship to a Candidate in such other subject as may be decided.

Any Scholarship, the election to which is not confirmed by the Council, whether on account of the physical disqualification of the Candidate or from any other cause, will be dealt with in like manner.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Competition, which is held at the College.

The Free Open Scholarships include the following:

The Courtenay Scholarship,
founded by the late Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.;

The Wilson Scholarship,
founded by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.;

The Morley Scholarship,
founded by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq., M.P.;

The Elizabeth Pringle Memorial Scholarship,
founded by The Dowager Lady Harvey, of South Hampstead, in memory of her mother, Lady Elizabeth Pringle;

each of which provides a sum not exceeding fifty guineas per annum towards maintenance during the College terms;

The Lord Charles Bruce Scholarship,
founded by the late Lady Charles Bruce in memory of her husband the Right Hon. Lord Charles Bruce,

which provides a sum not exceeding forty pounds per annum towards maintenance;

The Dove Scholarship,
founded by the late Edwin Samuel Dove, Esq., of Kilsby, Northamptonshire, for the study of the Violoncello;

The George Grove Memorial Scholarship,
founded by the Council in memory of the late Sir George Grove (first Director of the College) for Composition;

The Laura Clark Scholarship,
founded by the late Mrs. Laura S. Clark; and

The Elliot Galer Scholarship,
founded by the late Elliot J. N. Galer, Esq., of Ansty Frith, near Leicester, for Male Singers.

each of which provides free musical education only at the College.

Vacancies occurring in any one of the above named Scholarships, are, on the recommendation of the Director and Board of Professors, filled by the Council from the holders of Open Scholarships.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

These Scholarships are founded by the gift of such a sum of money as shall when invested produce an annual income sufficient to provide either musical education or musical education and a sum not exceeding fifty guineas per annum towards maintenance during the College terms. They are obtainable by competition only, of which due notice is given as vacancies arise. They may bear such name as the donor desires, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

A Preliminary Examination is held in the locality, but the Final Competition takes place at the College. All Candidates attending at the College for this purpose must pay an examination fee of One Guinea. In the case of Colonial Scholarships the Examination held in the locality is Final. If no Candidate reaches the required standard of excellence, the funds of the Scholarship will be applied to the general purposes of the College, until such time as a sufficiently qualified Candidate is elected.

The following eleven Close or Local Scholarships have been founded. These (with the exception of the last two) provide a sum not exceeding fifty guineas per annum towards

maintenance during the College Terms, as well as free musical education :—

The South Province of Victoria Scholarship,
by the late Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,
by the late Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,
by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Liverpool Scholarship,
by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,
by the late A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,
by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,
by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Kent Scholarship,
by subscription, for natives of the county of Kent, for residents therein of not less than five years' standing and for children of parents one or both of whom are residents therein of not less than five years' standing.

The S. Ernest Palmer (Berkshire) Scholarship.
by S. Ernest Palmer, Esq., for natives of the county of Berks, for residents therein of not less than five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship, by subscription, restricted to the following persons :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society, or

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin, or

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

The Bristol Scholarship, by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein of not less than five years' standing.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been founded:—

* **The Council Exhibitions.** At the end of each Term £50 is awarded in Exhibitions, to be competed for and apportioned as the Board of Professors shall think fit among Students of 3 to 5 Terms standing, and those of 6 Terms Standing and upwards.

* **The Charlotte Holmes Exhibition** (£15 annual value), for Students of not less than nine terms standing.

* **The Pauer Memorial Exhibition** (£7 10*s.* annual

* In qualifying for the above Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

value), to be awarded to the Student of at least one year's standing in the College who shall attain the highest position among the *proxime* in the Pianoforte Department of the Open Scholarship Competition in each year.

The Clementi Exhibition (founded by the late Reverend H. Clementi-Smith in memory of his grandfather, Muzio Clementi), about £28 annual value, to be awarded at the general Annual Examination to a Student in either of Grades IV. and V. of the Pianoforte Department.

The Exhibitioner is to execute at a College Concert shortly after appointment a pianoforte work of Muzio Clementi.

The amounts awarded in the above Exhibitions will be applied to the reduction of Fees for the three Terms next ensuing.

* **The Associated Board of The Royal Academy of Music and The Royal College of Music** give Exhibitions each year tenable for two years at the College, providing during that period a course of musical instruction similar to that given to Scholars. These Exhibitions are open to all who have taken Honours in the Advanced Grade of the Local Centre Examinations of the Associated Board held in the year in which such Exhibitions are offered for competition, and who have previously passed a School Examination of the Board.

Full particulars regarding these Exhibitions may be obtained at the office of the Associated Board, 14, Hanover Square, London, W.

* **The Savage Club Exhibition**

has been founded by the Savage Club for the purpose of granting free musical education in the College. after competition, to persons who belong to some one of the following classes, and is tenable for three years :—

(1.) Who are sons or daughters of Members of the Savage Club ; failing these,

* *See* Footnote on page 16.

(2.) Those who may be relatives of Members of the Savage Club, in some degree not more distant than that of second cousin ; failing these,

(3.) Who may be sons or daughters of persons qualified to be elected as Members of the Savage Club.

PRIZES.

Rewards of Merit are from time to time offered to the Pupils for competition, of which the following is the list :—

Messrs. Challen and Son give a Gold Medal (annual) for Pianoforte playing.

The John Hopkinson Medals founded by George W. Brown, Esq., in commemoration of the late John Hopkinson, Esq., as a Musician and Manufacturer of Pianofortes. These Medals (1 gold and 1 silver) are awarded annually for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by Piano players, once in three years. The next competition will be in July, 1908.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1909.

Messrs. W. E. Hill and Sons give an Annual Prize of a Violin, bow, and a case, of their own make, to be awarded by the Director to such Violin Pupil as he may consider most worthy.

Rajah Sir S. M. Tagore, C.I.E., of Calcutta, has given the sum of 4,000 rupees for the foundation of a Gold Medal in commemoration of the marriage of Their Royal Highnesses the Prince and Princess of Wales. The medal is to be awarded by the Director annually to the most generally deserving Pupil (male and female alternately).

Henry Leslie (Herefordshire Philharmonic) Prize. This prize, which is of the annual value of £10, has been founded by the Herefordshire Philharmonic Society in memory of the late Henry Leslie, and is open for competition to singing pupils, the preference being given, as between competitors of equal merit, to a pupil being a native of Herefordshire or Shropshire, or of any place within the Diocese of Hereford.

The late Edwin Samuel Dove (in addition to the Scholarship before mentioned) has bequeathed a sum of money to the College for the purpose of giving an annual prize to the Pupil that distinguishes himself or herself most in general excellence, assiduity and industry. The prize is of the value of £13.

The Arthur Sullivan Prize. This prize, which is of the annual value of £5, has been founded by Miss Harriet J. Pole in memory of the late Sir Arthur Sullivan, and is open for competition to a pupil of the College, being a British subject, who gives the best proofs of ability and progress in Composition at the Annual Examination.

The Scholefield Prize, in memory of the late Reverend Clement C. Scholefield, to be awarded at the general Annual Examination to a Pupil adjudged to be the best performer on a Stringed Instrument, whether Violin, Viola, Violoncello, or Double Bass. The Prize is of the value of £3.

NOTE: *A Pupil having gained a Prize shall not be eligible to compete subsequently for the same Prize.*

EXAMINATIONS.

Scholars, Exhibitioners, and Students are examined as follows:—

1. At the end of each Term all Pupils in the two lower grades of Principal Studies, and the lowest grade of Second Studies, and all Pupils not graded, are examined in their practical work. Pupils in all grades of Harmony, Counterpoint, and Rudiments are also examined.

These Examinations are conducted by Members of the Board of Professors.

2. At the end of each College year the whole of the Pupils are examined in all their studies. The Examination of the higher grades is conducted by Musicians not on the Teaching Staff of the College, in conjunction with Members of the Board of Professors. The outside Examiners report the result of their Examination to the President.

CONCERTS AND OPERAS.

Concerts, to which admission is wholly by invitation, are held about once a fortnight during term in the Concert Hall of the College, in order to show the results of the studies of the Pupils.

Public Orchestral Concerts are from time to time given by the College in London and in Provincial towns.

A Public Opera Performance is given annually at one of the London Theatres. The following Operas have been thus performed :—

1885. Figaro (Acts I. and II.) : Mozart.
1886. Les deux journées : Cherubini.
1887. Der Freischütz : Weber.
1888. The Merry Wives of Windsor : Nicolai.
1889. The Taming of the Shrew : Goetz.
1890. Cosi fan tutte : Mozart.
1891. The Barber of Bagdad : Cornelius.
1892. Orpheus : Gluck.
1893. Genoveva : Schumann.
1894. Le Roi l'a dit : Délibes.
1895. Dido and Æneas : Purcell (Bi-centenary Commemoration).
1896. Falstaff : Verdi.
1898. Don Juan : Mozart. Flying Dutchman : Wagner.
1899. Magic Flute : Mozart.
1900. Euryanthe : Weber.
1901. Much ado About Nothing : Stanford.
1902. Fidelio : Beethoven.
1903. Hansel and Gretel : Humperdinck.
1904. Alcestis : Gluck.
1905. Figaro (entire work) : Mozart.

THE COLLEGE LIBRARY.

The College possesses a large and valuable Library, including that of the Antient Concerts, presented by Her late Majesty Queen Victoria ; that of the Sacred Harmonic Society ; and also many musical instruments.

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

THE DONALDSON MUSEUM.

Honorary Curator—Sir George Donaldson.

This valuable Collection of ancient musical instruments was presented in 1894 to His Majesty the King (then H.R.H. The Prince of Wales) for the College by Mr. George Donaldson, who also personally superintended and defrayed the expenses of the decoration and furnishing of the Museum in the style of the Italian Renaissance of the sixteenth century.

The Museum is open to the public at certain hours during term time.

GENERAL REGULATIONS.

Pupils, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All Pupils, in their Principal and Second Studies, must remain in the teaching room for one hour, that is, for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each Term, signed by the several Teachers con-

cerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be reported to the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to the number of terms during which they have been on the College books, signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the Certificate for Associateship (A.R.C.M.); (*see* page 30).

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for the A.R.C.M. Examination in their Principal Subject, the Fee will be remitted for their First Examination.

The Pupils have, to a certain extent, free access to many concerts and musical performances in the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

Luncheons, teas, and light refreshments may be obtained by the Pupils in the College at moderate charges.

JUNIOR DEPARTMENT.

A Junior Department has been established for the purpose of providing sound and adequate musical education for Pupils under the age of 16 years. For Fees, Course of Study, and Regulations, see Junior Department Syllabus.

LODGINGS

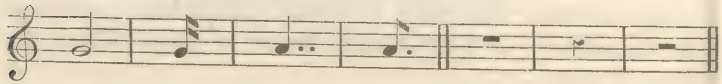
(*See page* 36).

RUDIMENTS EXAMINATION (see pp. 12 & 14).

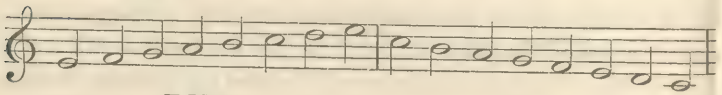
No. 1.

Specimen of Questions to be answered by Pupils on entering the College before they can take up a Second Study.

1.—Name these notes and rests, and give the value of each in semiquavers.



2.—Place the proper sharps or flats before the notes in the following scales :—



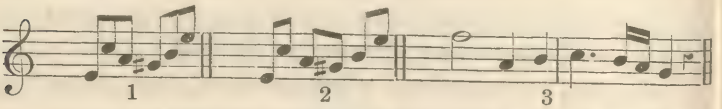
E Major. C Minor.

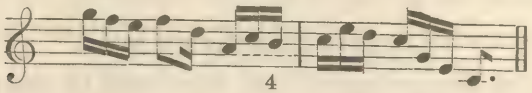
3.—What is the relative major of F minor? Of G sharp minor?

4.—Write the key-signatures of D major, B flat major, and E flat minor.

5.—Write the ascending scales of G minor and F sharp minor in three forms, naming each.

6.—Put the time-signatures to these phrases :—





7.—Under each of these six headings write three different time-signatures :—

Duple		Triple		Quadruple	
Simple.	Compound.	Simple.	Compound.	Simple.	Compound.

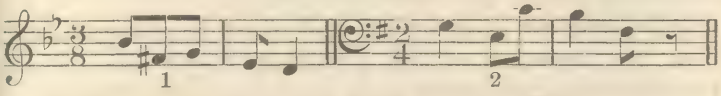
RUDIMENTS EXAMINATION (see No. 4, p. 14).

No. 2.

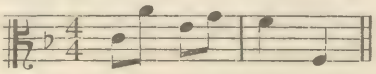
Specimen of Questions to be answered by Pupils before entering the Harmony Class.

1.—Draw the great stave of eleven lines; number the lines, beginning with the lowest, and say upon which you place the F, C, and G clefs.

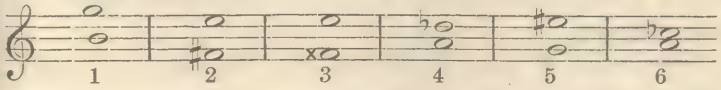
2.—Write phrase No. 1 in Alto clef, phrase No. 2. in Tenor, keeping the same pitch.



3.—Write this phrase in the Treble clef:—



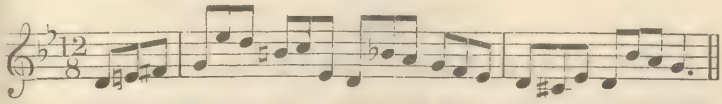
4.—Name these intervals:—



5.—Invert and name all the intervals given in Question 4.

6.—Give an example each of (1) a compound interval, (2) a consonant interval, (3) a chromatic interval, (4) a dissonant interval.

7.—Transpose this into F sharp minor.



8.—In the key of G sharp minor write the sub-mediant, the leading note, the supertonic, and the dominant.

EXAMINATION FOR ASSOCIATESHIP OF THE ROYAL COLLEGE OF MUSIC.

A Certificate of Proficiency, bearing with it the title of "ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC," is granted for excellence in a particular branch of Music. The Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and bears the signature of the President, or of one of the Vice-Presidents, according to the provisions of the Charter.

The holder of a Certificate of Proficiency is entitled to place the letters A.R.C.M. after his or her name.

The Examination takes place at the College once a year (in April), and is open to all comers, whether Pupils of the College or not, without restriction of age.

Candidates intending to enter must fill up and forward to the College, the official Form of Application issued for that purpose.

Specimens of past Papers of the Grammar of Music, Figured Bass, Optional Harmony and Counterpoint, and Theory of Music, are issued gratis, so long as they remain in print.

(*For full particulars and conditions, with the list of Pieces, &c., in which Candidates will be examined, see the special Syllabus of this Examination usually issued about the month of August*).

FEES.

A Fee of Five Guineas must be paid for the First Examination in any one subject. An additional subject, or subjects, may be taken on payment of a further Fee of One Guinea each for the First Examination only.

A Candidate failing to satisfy the Examiners at the First Examination may enter for a Second Examination in the same subject or subjects in the following year on payment of a Fee of Two and a Half Guineas for each subject.

The Fee for every Third Examination in any subject will be Five Guineas.

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for Examination in their Principal Subject, the Fee will be remitted for their First Examination.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, or both, must work a special paper. There is no Extra Fee for this Examination.

No portion of any Fee will be returned save on account of serious illness or other very exceptional cause, *and at the discretion* of the Council. In case of illness a medical certificate must be immediately forwarded to the Registrar.

On payment of an Enquiry Fee of Two Shillings and Sixpence for each subject, Candidates will be informed of the number of marks awarded under each heading in the Examiners' Reports.

I.—PIANOFORTE, SOLO PERFORMANCE.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts

II.—TEACHING THE PIANOFORTE.

(*See* Foot-note.)

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.

2. To harmonize a given figured bass in four parts.

3. To give an outline of a course of instruction in technical exercises, studies and pieces.

4. To name studies of different degrees of difficulty suitable for special purposes. For identification, the first bar of each study is to be quoted.

The term "Special Purposes" refers to the various departments of technique. The Candidate's answers should show a general acquaintance with the Studies of Bertini, Clementi, Cramer, Czerny, Moscheles, &c.

5. To name special composers, and particular compositions, the study of which would be likely to assist the progress of the pupil in respect of (*a*) technical execution, (*b*) improvement in style and expression.

6. To answer, questions on terms and signs relating to tempo, expression, and phrasing.

PRACTICAL WORK.

7. To answer questions on the position of the hands and fingers, and to illustrate the points referred to by playing such scales and arpeggios as may be required by the Examiners. The playing of scales in double thirds and double sixths is not compulsory.

8. To give practical illustration of the rendering of such ornaments as occur in the works of Bach, Mozart, and Beethoven.

9. To give practical illustration of the fingering of passages submitted by the Examiners.

10. To detect inaccuracies in the rendering of a composition well known to the Candidate.

The Examiner will select and play portions of a movement to be chosen by the Candidate from one of the Sonatas of Beethoven (but excluding Op. 49 and the easy Sonatinas, as also the first movement of the Sonata in C sharp minor, Op. 27), and will purposely introduce such errors as are likely to be made by the average pupil. These errors must be pointed out by the Candidate. Candidates are recommended to choose works, if possible, of which they have had previous teaching experience.

11. To perform pieces of moderate length chosen by the Candidate, or such portions thereof as the Examiners may select. The pieces must consist of (*a*) a movement by J. S. Bach, (*b*) a movement by Beethoven, and (*c*) a Study by Clementi or Cramer, and must be guaranteed to have been learnt unassisted by any direct teaching or expert criticism, the object being to test the Candidate's ability to understand the requirements of the composer.

12. To read a simple piece at sight.

NOTE.—*Candidates for "Pianoforte Teaching" Certificate must pass in* **both** *Practical Work and Paper Work. If they pass in one or the other only, the pass in that respect will be allowed to count for any subsequent Examination to complete their Pass on payment of a fee of £2 12s. 6d. each time.*

III.—ORGAN.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To harmonize a given melody on the instrument.
   To play from a figured bass.
   To play from four-part vocal score, including C clefs.
   To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To answer questions on the construction and treatment of the organ.

A Candidate for Organ may, at his option (without extra Fee), work a paper on Choir-training.

IV.—STRING INSTRUMENTS.

PRACTICAL WORK.

Candidates in Violin, Viola, Violoncello, and Double Bass will be required –

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To transpose.
3. To read at sight.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To construct an accompaniment for a second instrument of the same kind to a given melody, and in the case of Violin and Viola only, to add a part to a given subject, so that the two parts can be played simultaneously on the same instrument.

V.—HARP.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VI.—WIND INSTRUMENTS.

PRACTICAL WORK.

Candidates will be required—

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VII.—PUBLIC SINGING.

PRACTICAL WORK.

Candidates will be required—

1. To sing all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select. Certain pieces specified in the lists are to be sung from memory.
2. To read at sight.
3. To play on the Pianoforte an accompaniment, selected and prepared by the Candidate.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VIII.—TEACHING SINGING.

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on subjects appertaining to the physiology of the voice and to the teaching of Singing.

PRACTICAL WORK.

4. To answer questions viva voce (with practical illustrations where required) on the following subjects :—

   (*a*) The best preliminary instruction to insure a correct and effective delivery of a Song.
   (*b*) The characteristics of "Recitative" and the best method of teaching its interpretation.
   (*c*) Technical studies best adapted to produce flexibility in singing.
   (*d*) The maximum time which should be devoted to the practice of singing so as to avoid the risk of fatigue.
   (*e*) The essentials of a distinct and correct pronunciation in singing.
   (*f*) The meaning of "diction."
   (*g*) The essentials of good phrasing and expression in singing.

5. To undergo tests :—

   (*a*) For accuracy of ear by singing and naming intervals.
   (*b*) For sense of time and rhythm.

6. To accompany on the pianoforte at sight, and to transpose at sight pieces or accompaniments selected by the Examiners.

IX.—THEORY OF MUSIC.

Each Candidate will be required to pass an examination in—

(*a*) Harmony.
(*b*) Counterpoint, Canon, and Fugue.
(*c*) Instrumentation.
(*d*) Form..

Candidates will not be expected to write in more than five parts.

X.—COMPOSITION.

Each Candidate will be required—

To send in Compositions of different classes and characters, including orchestral and choral works, one week before the date of the Examination ; also to work a paper to show the Candidate's proficiency in the technique of the art.

NOTE.—*Candidates in Theory and Composition will also be required to attend viva voce Examination.*

LODGINGS.

There is no accommodation for residence in the College, but fifty Female Pupils are received into the Alexandra House, which was erected by the liberality of the late Sir Francis Cook, Bart., under the patronage of Her Majesty the Queen (then H.R.H. the Princess of Wales), for the accommodation of Female Pupils studying in Art, Music, and Science, on the Estate of the Royal Commissioners for the Exhibition of 1851. Terms can be obtained from Miss Palmer, Lady Superintendent, Alexandra House, Kensington Gore, S.W.

This Syllabus is subject to alteration from time to time, with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,
Hon. Secretary.

August 1906.

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AND
THE ROYAL COLLEGE OF MUSIC
FOR LOCAL EXAMINATIONS IN MUSIC.

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Communications regarding the above Examinations must be made to
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No. 1293
12.6

THE

ROYAL COLLEGE OF MUSIC,

PRINCE CONSORT ROAD,

SOUTH KENSINGTON, LONDON, S.W.

TELEGRAPHIC ADDRESS—"INITIATIVE, LONDON."
TELEPHONE—"1160 WESTERN."

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SYLLABUS
1907.

THE

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PRINCE CONSORT ROAD,

SOUTH KENSINGTON, LONDON, S.W.

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INCORPORATED BY ROYAL CHARTER, 1883.

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THE ROYAL COLLEGE OF MUSIC was founded at the instance and through the exertions of His Majesty the King (then H.R.H. the Prince of Wales), its first President, and was incorporated by Royal Charter on May 23rd, 1883.

THE OBJECTS OF THE COLLEGE.

The objects of the College are, in the words of the Charter—

"First, the advancement of the Art of Music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons whether educated or not at the College, who on examination may prove themselves worthy of such distinctions and evidences of attainment;

"Secondly, the promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom;

"Lastly, generally the encouragement and promotion of the cultivation of Music as an Art throughout our dominions."

THE SITE OF THE COLLEGE.

The College was opened by His Majesty the King (then H.R.H. the Prince of Wales) on Monday, May 7, 1883. The Building originally occupied by the College (situated on the west side of the Royal Albert Hall) was presented by the late Sir C. J. Freake, Bart. This building was in the year 1903 surrendered by the College to the ground landlords, the Royal Commissioners for the Exhibition of 1851, and is now occupied by the Royal College of Organists.

The new College in Prince Consort Road (adjacent to the Royal Albert Hall) was erected through the munificence of the late Mr. Samson Fox, M.I.C.E., at a cost of £48,000, on a site granted by the Royal Commissioners for

the Exhibition of 1851, and held from them at a nominal ground rent for 999 years.

This Building was opened with state ceremony by His Majesty the King (then H.R.H. The Prince of Wales), on behalf of Her late Majesty Queen Victoria, on Wednesday, May 2nd, 1894.

THE CONSTITUTION OF THE COLLEGE.

The Corporation of the College is constituted as follows :— The President, the Vice-Presidents, the Council, the Director and Board of Professors, the Graduates, and the Donors, the latter being either Annual Subscribers of at least £10 or contributors at one time of £50 or upwards.

A General Meeting of the Corporation is held once in each year, at which the Council present their Annual Report on the condition of the College, with a Financial Statement for the year, from May 1 to April 30.

THE GOVERNING BODY.

The Governing Body consists of the President and the Council, who delegate to an Executive and a Finance Committee respectively the duties of the general management of the College and the investment and control of its funds.

THE TEACHING BODY.

The instruction of the Pupils is conducted, under the superintendence of the Director and Board of Professors, by the Members of the Board and a Teaching Staff, which is selected by the Director, subject to Regulations made by the Council and to their confirmation.

PUPILS.

Pupils of both sexes are admitted to the College, and they consist of:—

STUDENTS. (See page 12.)
SCHOLARS. (See page 16.)
EXHIBITIONERS. (See page 21.)

STUDENTS,

Students before entering the College are required to fill up the official Form of Application issued for that purpose.

Students are admitted on payment of the Entrance Examination Fee and the Tuition Fee without limitation of age They are examined on entering the College in their Principal and Second Studies and the Rudiments of Music, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. (See specimen paper on page 28.)

Students are not admitted for a shorter period than one year, viz. three terms, and are required to take up the regular course of instruction, as lessons are not given in single subjects. Admission can take place at the beginning of a term, or at a half term. Students entering at a half-term must remain three terms and a half.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him or her, or on his or her behalf, that the Student will obey the rules, and will remain one year (3 terms) at least in the College, and will pay the fees as they become due (see page 14).

Students who have completed three years (nine terms) of general study in the Senior Department, and Scholars who have been at the College for that period, and whose Scholarships have expired, may, with the approval of the Director, continue at the College for the special cultivation of their Principal Study at a reduced Fee (see page 15). This reduction can only take effect as from the commencement of a term and not at a half-term.

Students are required to give one month's notice before leaving.

THE COLLEGE YEAR.

The year consists of three Terms, as follows:—

First, or Midsummer Term, beginning about the 1st of May.

Second, or Christmas Term, beginning about the 27th of September.

Third, or Easter Term, beginning about the 6th of January.

Notice of the precise date of the beginning and ending of each Term, of the Vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time.

SUBJECTS OF STUDY.

Rudiments of Music.
Harmony, Counterpoint, Analysis, &c.
Composition.
Organ.
Choir Training, Accompaniment, and Transposition.
Pianoforte.
Pianoforte Accompaniment.
Solo Singing.
Choral Singing.
*Operatic Singing and Acting.
Sight Singing, Music-Dictation, &c.
Harp.
Violin.
Viola.
Violoncello.
Double Bass.
Wind Instruments.
Orchestration.
Elocution.
*Deportment, Dramatic Action, and Stage Dancing.
Italian, French, and German.
Concerted Music (Instrumental and Vocal, including Ensemble Playing).
Orchestral Practice.
Playing from Score, both Vocal and Orchestral.
The History of Music, and other subjects relating to Music.

COURSE OF INSTRUCTION.

From the above subjects a Student may adopt the following course, or a part of it, with the consent and at the discretion of the Director:—

Principal Study.—Two lessons weekly of one hour each (in conjunction with two other Pupils) in either Singing, Violin, Viola, Violoncello, Double Bass, Piano, Organ, Harp, or Wind Instrument; or, in special cases, double lessons once a week in the same proportion. If Composition is taken as Principal Study the lesson is an individual one of half an hour weekly. Pupils will have to pass a certain standard of Harmony and Counterpoint before taking up Composition.

Second Study.—One lesson weekly of one hour (in

*See page 15 (Extra Fees).

conjunction with two other Pupils) in one of the various branches named in the preceding section other than Composition. If Composition is taken as a second study, the lesson is an individual one of fifteen minutes weekly. (The Second Study cannot be taken until the Pupil has passed an Examination in Rudiments of Music. See page 28.)

Foreign Languages, Elocution, and Theoretical Subjects (including Orchestration, Analysis, and Transposition) may also be taken as Second Studies; in which case the Pupil will have an individual lesson of fifteen minutes weekly in the selected study.

Music Class, including Rudiments, Dictation, and General Subjects connected with Music.—One lesson weekly in class.

Theory (Counterpoint and Harmony).—One lesson weekly in class, after the Pupil has passed out of the class for Rudiments (see page 29).

Sight Singing.—One lesson weekly in class, for Singers only.

Choral Singing.—One lesson weekly of one hour.

Ensemble Playing.—Classes are held for Pupils sufficiently advanced.

Orchestral Practice.—Two hours, twice a week, for Pupils certified to be sufficiently advanced, who are then admitted to the Orchestra as vacancies occur.

History of Music.—Lectures, fully illustrated by voices and instruments, as announced from time to time.

Choir Training.—One hour per week in Class, for Organists, when sufficiently advanced, on the recommendation of their teacher.

FEES.

The Entrance Examination Fee is Two Guineas, which must accompany the official form of application for admission.

The tuition fee for Students is £12 12*s*. per term. Students who enter at the half-term pay £6 6*s*. for the rest of that term.

No Pupil is admitted for less than three terms, and Students entering at the half-term must remain three terms and a half.

Pupils who are allowed to remain after nine terms for the special cultivation of their Principal Study (see p. 12) pay a fee of £9 9s. per term. This fee includes (subject to the approval of the Director) Harmony, Counterpoint, and History Lectures; also, in the case of instrumentalists sufficiently advanced, Ensemble Class and Orchestra; in the case of vocalists, Choral and Sight Reading Classes; and in the case of organists sufficiently advanced, Choir-training.

All fees are due and payable in advance at the commencement of each term.*

EXTRA FEES (OPTIONAL).	PER TERM. £ s. d.
ADDITIONAL PRINCIPAL STUDY:—	
One lesson a week	3 3 0
Two lessons a week	6 6 0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee . .	4 16 0
ADDITIONAL SECOND STUDY:—	
One lesson a week	2 2 0
OPERATIC CLASS:—	
One lesson a week	3 3 0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee . .	1 11 6
OTHER CLASSES—One lesson a week:—	
Italian, French, German, Elocution, Dramatic, Deportment, Stage Dancing . . each	1 1 0

Pupils wishing to take up Foreign Languages, Deportment, Dramatic Action, or Stage Dancing, should give notice to that effect when sending in the official form to enter the College, as these Classes can only be formed provided sufficient names are received.

* Cheques to be made payable to "The Royal College of Music or order" and crossed "London and Westminster Bank." Scotch, Irish, and Channel Islands cheques should be made out for an additional sixpence to cover Bank charges.

*SCHOLARS.

Scholarships may be created, from time to time, by the College, or by Corporations, or by individuals, under such conditions as the Council may determine.

Scholarships are of two kinds—

(1.) FREE OPEN SCHOLARSHIPS.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

Scholarships are gained by competition only. They entitle the holder to a thorough and systematic education in theoretical and practical music at the College, and are as a rule tenable for a period of three years. But a Scholarship may be awarded for a shorter period or terminated at any time, should the Council consider the health, progress, or conduct of the Scholar to be unsatisfactory, and the Council shall not be required to give any reason for terminating a Scholarship; or the period may be extended should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

Before entering the College each Scholar is required to sign an Agreement binding him or her to obey the rules of the College, and to remain for the entire term of the Scholarship except when prevented by illness or some other exceptional or unavoidable cause. Such Agreement must be countersigned by the parent or guardian of the Scholar or some other person willing to undertake the responsibility on his or her behalf.

Each Scholar must also present a testimonial to good character, and satisfy the Medical Officer of the College as to his or her state of health.

A person elected to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of being able to pay for his or her education or education and maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

* The holders of the Exhibitions founded by the Savage Club and the Associated Board respectively (*see page* 22) are, during their tenure of such Exhibitions, subject to the same rules as Scholars.

The College does not provide for the control of any Scholar during the vacations.

Candidates for Scholarships are eligible between the following ages, reckoned at the date of their Preliminary Examination :—

COMPOSITION, Males and Females between 13 and 21.

PIANOFORTE, Males between 13 and 18, Females between 13 and 19.

ORGAN, Males between 13 and 19, Females between 13 and 20.

HARP, Males between 13 and 18, Females between 13 and 19.

VIOLIN and VIOLA, Males and Females between 13 and 18.

VIOLONCELLO, Males and Females between 13 and 20.

DOUBLE BASS, Males between 13 and 24.

WIND INSTRUMENTS, Males between 17 and 27.

SINGING, Males between 18 and 24, Females between 17 and 22.

(1.) FREE OPEN SCHOLARSHIPS.

There are fifty-five Open Scholarships, which provide free musical education ; and in some special cases grants towards maintenance are added.

These Scholarships are open to all classes of His Majesty's subjects within the stated ages, and are obtainable by competitive examination only.

When any of these Scholarships are declared to be open for competition due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of testing the candidates, and selecting those whose qualifications are such as to give a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Competition at the College.

Vacancies in the Open Scholarships are announced about November in each year, and the Final Competition takes place in the following February or March.

Should there be no election to a Scholarship in any one or more of the subjects offered for competition, for lack of Candidates being found of a sufficiently high standard therein, the Council may, on the recommendation of the Director and Board of Professors, award the vacant Scholarship to a Candidate in such other subject as may be decided.

Any Scholarship, the election to which is not confirmed by the Council, whether on account of the physical disqualification of the Candidate or from any other cause, will be dealt with in like manner.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Competition, which is held at the College.

The Free Open Scholarships include the following:

The Courtenay Scholarship,
founded by the late Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.;

The Wilson Scholarship,
founded by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.;

The Morley Scholarship,
founded by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq., M.P.;

The Elizabeth Pringle Memorial Scholarship,
founded by The Dowager Lady Harvey, of South Hampstead, in memory of her mother, Lady Elizabeth Pringle;

each of which provides a sum not exceeding fifty guineas per annum towards maintenance during the College terms;

The Lord Charles Bruce Scholarship,
founded by the late Lady Charles Bruce in memory of her husband the Right Hon. Lord Charles Bruce,

which provides a sum not exceeding forty pounds per annum towards maintenance;

The Dove Scholarship,
founded by the late Edwin Samuel Dove, Esq., of Kilsby, Northamptonshire, for the study of the Violoncello;

The George Grove Memorial Scholarship,
founded by the Council in memory of the late Sir George Grove (first Director of the College) for Composition;

The Laura Clark Scholarship,
founded by the late Mrs. Laura S. Clark; and

The Elliot Galer Scholarship,
founded by the late Elliot J. N. Galer, Esq., of Ansty Frith, near Leicester, for Male Singers.

each of which provides free musical education only at the College.

Vacancies occurring in any one of the above named Scholarships, are, on the recommendation of the Director and Board of Professors, filled by the Council from the holders of Open Scholarships.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

These Scholarships are founded by the gift of such a sum of money as shall when invested produce an annual income sufficient to provide either musical education or musical education and a sum not exceeding fifty guineas per annum towards maintenance during the College terms. They are obtainable by competition only, of which due notice is given as vacancies arise. They may bear such name as the donor desires, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

These Scholarships are as a rule tenable for a period of three years. In any case in which an extension of tenure is granted to an existing Scholar, persons who would have been within the prescribed age limits if the Scholarship had been determined at the expiration of the three years tenure will be admitted to compete when the examination is actually held.

A Preliminary Examination is held in the locality, but the Final Competition takes place at the College. All Candidates attending at the College for this purpose must pay an examination fee of One Guinea. In the case of Colonial Scholarships the Examination held in the locality is Final.

The following eleven Close or Local Scholarships have been founded. These (with the exception of the last two) provide a sum not exceeding fifty guineas per annum towards maintenance during the College Terms, as well as free musical education :—

The South Province of Victoria Scholarship,
by the late Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,
by the late Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,
by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Liverpool Scholarship,
by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,
by the late A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,
by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,
by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Kent Scholarship,
by subscription, for natives of the county of Kent, for residents therein of not less than five years' standing and for children of parents one or both of whom are residents therein of not less than five years' standing.

The S. Ernest Palmer (Berkshire) Scholarship.
by S. Ernest Palmer, Esq. for natives of the county of Berks, for residents therein of not less than

five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship, by subscription, restricted to the following persons :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society, or

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin, or

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

The Bristol Scholarship, by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein of not less than five years' standing.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been founded:—

* **The Council Exhibitions.** At the end of each Term £50 is awarded in Exhibitions, to be competed for and apportioned as the Board of Professors shall think fit among Students of 3 to 5 Terms standing, and those of 6 Terms Standing and upwards.

* **The Charlotte Holmes Exhibition** (£15 annual value), for Students of not less than nine terms standing.

* **The Pauer Memorial Exhibition** (£7 10*s.* annual

* In qualifying for the above Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

value), to be awarded to the Student of at least one year's standing in the College who shall attain the highest position among the *proxime* in the Pianoforte Department of the Open Scholarship Competition in each year.

The Clementi Exhibition (founded by the late Reverend H. Clementi-Smith in memory of his grandfather, Muzio Clementi), about £28 annual value, to be awarded at the general Annual Examination to a Student in either of Grades IV. and V. of the Pianoforte Department.

The Exhibitioner is to execute at a College Concert shortly after appointment a pianoforte work of Muzio Clementi.

The amounts awarded in the above Exhibitions will be applied to the reduction of Fees for the three Terms next ensuing.

* **The Associated Board of The Royal Academy of Music and The Royal College of Music** give Exhibitions each year tenable for two or three years at the College, providing during that period a course of musical instruction similar to that given to Scholars. These Exhibitions are open to those who have taken Honours in the Advanced or Intermediate Grade of the Local Centre Examinations of the Associated Board held in the year in which such Exhibitions are offered for competition.

Full particulars regarding these Exhibitions may be obtained at the office of the Associated Board, 14, Hanover Square, London, W.

* **The Savage Club Exhibition**

has been founded by the Savage Club for the purpose of granting free musical education in the College, after competition, to persons who belong to some one of the following classes, and is tenable for three years :—

(1.) Who are sons or daughters of Members of the Savage Club ; failing these,

* *See* Footnote on page 16.

(2.) Those who may be relatives of Members of the Savage Club, in some degree not more distant than that of second cousin ; failing these,

(3.) Who may be sons or daughters of persons qualified to be elected as Members of the Savage Club.

PRIZES.

Rewards of Merit are from time to time offered to the Pupils for competition, of which the following is the list :—

Messrs. Challen and Son give a Gold Medal (annual) for Pianoforte playing.

The John Hopkinson Medals founded by George W. Brown, Esq., in commemoration of the late John Hopkinson, Esq., as a Musician and Manufacturer of Pianofortes. These Medals (1 gold and 1 silver) are awarded annually for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by Piano players, once in three years. The next competition will be in July, 1908.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1909.

Messrs. W. E. Hill and Sons give an Annual Prize of a Violin, bow, and a case, of their own make, to be awarded by the Director to such Violin Pupil as he may consider most worthy.

Rajah Sir S. M. Tagore, C.I.E., of Calcutta, has given the sum of 4,000 rupees for the foundation of a Gold Medal in commemoration of the marriage of Their Royal Highnesses the Prince and Princess of Wales. The medal is to be awarded by the Director annually to the most generally deserving Pupil (male and female alternately).

Henry Leslie (Herefordshire Philharmonic) Prize. This prize, which is of the annual value of £10, has been founded by the Herefordshire Philharmonic Society in memory of the late Henry Leslie, and is open for competition to singing pupils, the preference being given, as between competitors of equal merit, to a pupil being a native of Herefordshire or Shropshire, or of any place within the Diocese of Hereford.

The late Edwin Samuel Dove (in addition to the Scholarship before mentioned) has bequeathed a sum of money to the College for the purpose of giving an annual prize to the Pupil that distinguishes himself or herself most in general excellence, assiduity and industry. The prize is of the value of £13.

The Arthur Sullivan Prize. This prize, which is of the annual value of £5, has been founded by Miss Harriet J. Pole in memory of the late Sir Arthur Sullivan, and is open for competition to a pupil of the College, being a British subject, who gives the best proofs of ability and progress in Composition at the Annual Examination.

The Scholefield Prize, in memory of the late Reverend Clement C. Scholefield, to be awarded at the general Annual Examination to a Pupil adjudged to be the best performer on a Stringed Instrument, whether Violin, Viola, Violoncello, or Double Bass. The Prize is of the value of £3.

The Dannreuther Prize, founded by subscription in memory of the late Edward Dannreuther, of the approximate value of £9 per annum; to be awarded at the end of each Easter Term for the best performance during the last preceding year of a Pianoforte Concerto with Orchestra.

NOTE: *A Pupil having gained a Prize shall not be eligible to compete subsequently for the same Prize.*

EXAMINATIONS.

Scholars, Exhibitioners, and Students are examined as follows:—

1. At the end of each Term all Pupils in the two lower

grades of Principal Studies, and the lowest grade of Second Studies, and all Pupils not graded, are examined in their practical work. Pupils in all grades of Harmony, Counterpoint, and Rudiments are also examined.

These Examinations are conducted by Members of the Board of Professors.

2. At the end of each College year the whole of the Pupils are examined in all their studies. The Examination of the higher grades is conducted by Musicians not on the Teaching Staff of the College, in conjunction with Members of the Board of Professors. The outside Examiners report the result of their Examination to the President.

CONCERTS AND OPERAS.

Concerts, to which admission is wholly by invitation, are held about once a fortnight during term in the Concert Hall of the College, in order to show the results of the studies of the Pupils.

Public Orchestral Concerts are from time to time given by the College in London and in Provincial towns.

A Public Opera Performance is given annually at one of the London Theatres. The following Operas have been thus performed :—

1885. Figaro (Acts I. and II.) : Mozart.
1886. Les deux journées : Cherubini.
1887. Der Freischütz : Weber.
1888. The Merry Wives of Windsor : Nicolai
1889. The Taming of the Shrew : Goetz.
1890. Cosi fan tutte : Mozart.
1891. The Barber of Bagdad : Cornelius.
1892. Orpheus : Gluck.
1893. Genoveva : Schumann.
1894. Le Roi l'a dit : Délibes.
1895. Dido and Æneas : Purcell (Bi-centenary Commemoration).
1896. Falstaff : Verdi.
1898. { Don Juan : Mozart. / Flying Dutchman : Wagner.
1899. Magic Flute : Mozart.
1900. Euryanthe : Weber.
1901. Much ado About Nothing : Stanford.
1902. Fidelio : Beethoven.
1903. Hansel and Gretel : Humperdinck.
1904. Alcestis : Gluck.
1905. Figaro (entire work) : Mozart.
1906. Shamus O'Brien : Stanford.

THE COLLEGE LIBRARY.

The College possesses a large and valuable Library, including that of the Antient Concerts, presented by Her late Majesty Queen Victoria ; that of the Sacred Harmonic Society ; and also many musical instruments.

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

THE DONALDSON MUSEUM.

Honorary Curator—Sir George Donaldson.

This valuable Collection of ancient musical instruments was presented in 1894 to His Majesty the King (then H.R.H. The Prince of Wales) for the College by Sir George Donaldson, who also personally superintended and defrayed the expenses of the decoration and furnishing of the Museum in the style of the Italian Renaissance of the sixteenth century.

The Museum is open to the public at certain hours during term time.

GENERAL REGULATIONS.

Pupils, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All Pupils, in their Principal and Second Studies, must remain in the teaching room for one hour, that is, for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each Term, signed by the several Teachers con-

cerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be reported to the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to the number of terms during which they have been on the College books, signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the Certificate for Associateship (A.R.C.M.); (*see* page 30).

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for the A.R.C.M. Examination in their Principal Subject, the Fee will be remitted for their First Examination.

The Pupils have, to a certain extent, free access to many concerts and musical performances in the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

Luncheons, teas, and light refreshments may be obtained by the Pupils in the College at moderate charges.

JUNIOR DEPARTMENT.

A Junior Department has been established for the purpose of providing sound and adequate musical education for Pupils under the age of 16 years. For Fees, Course of Study, and Regulations, see Junior Department Syllabus.

LODGINGS

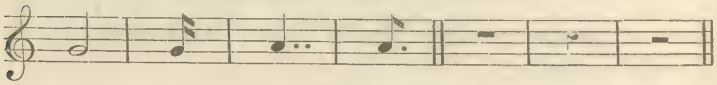
(*See page* 36).

RUDIMENTS EXAMINATION (see pp. 12 & 14).

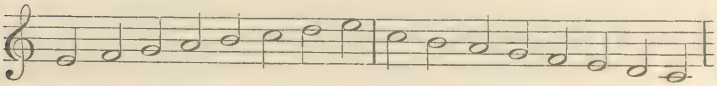
No. 1.

Specimen of Questions to be answered by Pupils on entering the College before they can take up a Second Study.

1.—Name these notes and rests, and give the value of each in semiquavers.



2.—Place the proper sharps or flats before the notes in the following scales :—



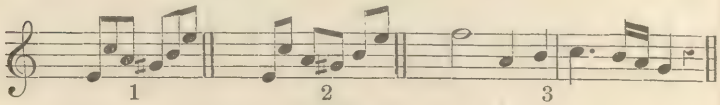
E Major. C Minor.

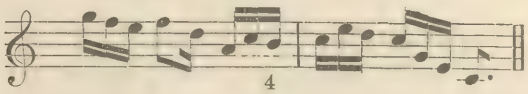
3.—What is the relative major of F minor? Of G sharp minor?

4.—Write the key-signatures of D major, B flat major, and E flat minor.

5.—Write the ascending scales of G minor and F sharp minor in three forms, naming each.

6.—Put the time-signatures to these phrases :—





7.—Under each of these six headings write three different time-signatures :—

Duple		Triple		Quadruple	
Simple.	Compound.	Simple.	Compound.	Simple.	Compound.

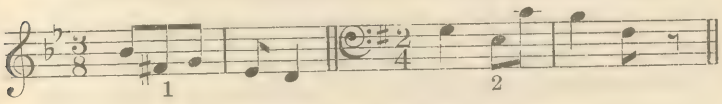
RUDIMENTS EXAMINATION (see p. 14).

No. 2.

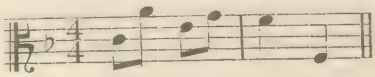
Specimen of Questions to be answered by Pupils before entering the Harmony Class.

1.—Draw the great stave of eleven lines; number the lines, beginning with the lowest, and say upon which you place the F, C, and G clefs.

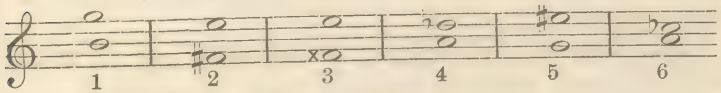
2.—Write phrase No. 1 in Alto clef, phrase No. 2. in Tenor, keeping the same pitch.



3.—Write this phrase in the Treble clef:—



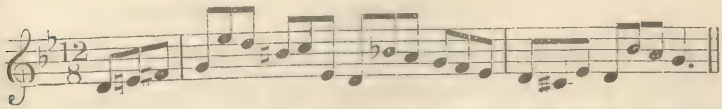
4.—Name these intervals:—



5.—Invert and name all the intervals given in Question 4.

6.—Give an example each of (1) a compound interval, (2) a consonant interval, (3) a chromatic interval, (4) a dissonant interval.

7.—Transpose this into F sharp minor.



8.—In the key of G sharp minor write the sub-mediant, the leading note, the supertonic, and the dominant.

EXAMINATION FOR ASSOCIATESHIP OF THE ROYAL COLLEGE OF MUSIC.

A Certificate of Proficiency, bearing with it the title of "ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC," is granted for excellence in a particular branch of Music. The Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and bears the signature of the President, or of one of the Vice-Presidents, according to the provisions of the Charter.

The holder of a Certificate of Proficiency is entitled to place the letters A.R.C.M. after his or her name.

The Examination takes place at the College once a year (in April), and is open to all comers, whether Pupils of the College or not, without restriction of age.

Candidates intending to enter must fill up and forward to the College, the official Form of Application issued for that purpose.

Specimens of past Papers of the Grammar of Music, Figured Bass, Optional Harmony and Counterpoint, and Theory of Music, are issued gratis, so long as they remain in print.

(*For full particulars and conditions, with the list of Pieces, &c., in which Candidates will be examined, see the special Syllabus of this Examination usually issued about the month of August*).

FEES.

A Fee of Five Guineas must be paid for the First Examination in any one subject. An additional subject, or subjects, may be taken on payment of a further Fee of One Guinea each for the First Examination only.

A Candidate failing to satisfy the Examiners at the First Examination may enter for a Second Examination in the same subject or subjects in the following year on payment of a Fee of Two and a Half Guineas for each subject.

The Fee for every Third Examination in any subject will be Five Guineas.

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for Examination in their Principal Subject, the Fee will be remitted for their First Examination.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, or both, must work a special paper. There is no Extra Fee for this Examination.

No portion of any Fee will be returned save on account of serious illness or other very exceptional cause, *and at the discretion* of the Council. In case of illness a medical certificate must be immediately forwarded to the Registrar.

On payment of an Enquiry Fee of Two Shillings and Sixpence for each subject, Candidates will be informed of the number of marks awarded under each heading in the Examiners' Reports.

I.—PIANOFORTE, SOLO PERFORMANCE.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts

II.—TEACHING THE PIANOFORTE.

(*See* Foot-note.)

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.

2. To harmonize a given figured bass in four parts.

3. To give an outline of a course of instruction in technical exercises, studies and pieces.

4. To name studies of different degrees of difficulty suitable for special purposes. For identification, the first bar of each study is to be quoted.

The term "Special Purposes" refers to the various departments of technique. The Candidate's answers should show a general acquaintance with the Studies of Bertini, Clementi, Cramer, Czerny, Moscheles, &c.

5. To name special composers, and particular compositions, the study of which would be likely to assist the progress of the pupil in respect of (*a*) technical execution, (*b*) improvement in style and expression.

6. To answer, questions on terms and signs relating to tempo, expression, and phrasing.

PRACTICAL WORK.

7. To answer questions on the position of the hands and fingers, and to illustrate the points referred to by playing such scales and arpeggios as may be required by the Examiners. The playing of scales in double thirds and double sixths is not compulsory.

8. To give practical illustration of the rendering of such ornaments as occur in the works of Bach, Mozart, and Beethoven.

9. To give practical illustration of the fingering of passages submitted by the Examiners.

10. To detect inaccuracies in the rendering of a composition well known to the Candidate.

The Examiner will select and play portions of a movement to be chosen by the Candidate from one of the Sonatas of Beethoven (but excluding Op. 49 and the easy Sonatinas, as also the first movement of the Sonata in C sharp minor, Op. 27), and will purposely introduce such errors as are likely to be made by the average pupil. These errors must be pointed out by the Candidate. Candidates are recommended to choose works, if possible, of which they have had previous teaching experience.

11. To perform pieces of moderate length chosen by the Candidate, or such portions thereof as the Examiners may select. The pieces must consist of (*a*) a movement by J. S. Bach, (*b*) a movement by Beethoven, and (*c*) a Study by Clementi or Cramer, and must be guaranteed to have been learnt unassisted by any direct teaching or expert criticism, the object being to test the Candidate's ability to understand the requirements of the composer.

12. To read a simple piece at sight.

NOTE.—*Candidates for "Pianoforte Teaching" Certificate must pass in* **both** *Practical Work and Paper Work. If they pass in one or the other only, the pass in that respect will be allowed to count for any subsequent Examination to complete their Pass on payment of a fee of £2 12s. 6d. each time.*

III.—ORGAN.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To harmonize a given melody on the instrument.
   To play from a figured bass.
   To play from four-part vocal score, including C clefs.
   To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To answer questions on the construction and treatment of the organ.

A Candidate for Organ may, at his option (without extra Fee), work a paper on Choir-training.

IV.—STRING INSTRUMENTS.

PRACTICAL WORK.

Candidates in Violin, Viola, Violoncello, and Double Bass will be required –

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To transpose.
3. To read at sight.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To construct an accompaniment for a second instrument of the same kind to a given melody, and in the case of Violin and Viola only, to add a part to a given subject, so that the two parts can be played simultaneously on the same instrument.

V.—HARP.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VI.—WIND INSTRUMENTS.

PRACTICAL WORK.

Candidates will be required—

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VII.—PUBLIC SINGING.

PRACTICAL WORK.

Candidates will be required—

1. To sing all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select. Certain pieces specified in the lists are to be sung from memory.
2. To read at sight.
3. To play on the Pianoforte an accompaniment, selected and prepared by the Candidate.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VIII.—TEACHING SINGING.

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on subjects appertaining to the physiology of the voice and to the teaching of Singing.

PRACTICAL WORK.

4. To answer questions viva voce (with practical illustrations where required) on the following subjects :—
   - (*a*) The best preliminary instruction to insure a correct and effective delivery of a Song.
   - (*b*) The characteristics of "Recitative" and the best method of teaching its interpretation.
   - (*c*) Technical studies best adapted to produce flexibility in singing.
   - (*d*) The maximum time which should be devoted to the practice of singing so as to avoid the risk of fatigue.
   - (*e*) The essentials of a distinct and correct pronunciation in singing.
   - (*f*) The meaning of "diction."
   - (*g*) The essentials of good phrasing and expression in singing.
5. To undergo tests :—
   - (*a*) For accuracy of ear by singing and naming intervals.
   - (*b*) For sense of time and rhythm.
6. To accompany on the pianoforte at sight, and to transpose at sight pieces or accompaniments selected by the Examiners.

IX.—THEORY OF MUSIC.

Each Candidate will be required to pass an examination in—

(*a*) Harmony.
(*b*) Counterpoint, Canon, and Fugue.
(*c*) Instrumentation.
(*d*) Form.

Candidates will not be expected to write in more than five parts.

X.—COMPOSITION.

Each Candidate will be required—

To send in Compositions of different classes and characters, including orchestral and choral works, one week before the date of the Examination ; also to work a paper to show the Candidate's proficiency in the technique of the art.

NOTE.—*Candidates in Theory and Composition will also be required to attend viva voce Examination.*

LODGINGS.

There is no accommodation for residence in the College, but fifty Female Pupils are received into the Alexandra House, which was erected by the liberality of the late Sir Francis Cook, Bart., under the patronage of Her Majesty the Queen (then H.R.H. the Princess of Wales), for the accommodation of Female Pupils studying in Art, Music, and Science, on the Estate of the Royal Commissioners for the Exhibition of 1851. Terms can be obtained from Miss Palmer, Lady Superintendent, Alexandra House, Kensington Gore, S.W.

This Syllabus is subject to alteration from time to time, with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,
Hon. Secretary.

December, 1906.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND.

The Patron's Fund (so named with the approval and sanction of His Majesty the King, the Patron of the Royal College of Music) was founded in 1903 by Mr. S. Ernest Palmer, who handed to the Council of the College the sum of £20,000 (supplemented in 1906 by an additional £7,000), the income of which is devoted to the following purposes:—

1. The selection and performance at concerts given for the purpose, of new orchestral, choral, vocal, solo, and ensemble works of composers being British subjects under forty years of age.
2. The assistance of musical performers, being British subjects, in procuring a hearing in public.
3. The provision of travelling scholarships and special grants to students; also the publication of works.

It being the wish both of the Council of the Royal College of Music and of the Founder that the influence of the fund should be far-reaching, and in a sense national, a clause was inserted in the deed of gift to the effect that the fund, primarily applicable for the benefit of past and present pupils of the Royal College of Music, could be extended to any other British subjects, whether educated at any of the musical schools or privately.

THE ASSOCIATED BOARD OF THE ROYAL ACADEMY OF MUSIC AND THE ROYAL COLLEGE OF MUSIC

FOR LOCAL EXAMINATIONS IN MUSIC.

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The Royal College of Music was founded at the instance and through the exertions of His Majesty the King (then H.R.H. the Prince of Wales), its first President, and was incorporated by Royal Charter on May 23rd, 1883.

THE OBJECTS OF THE COLLEGE.

The objects of the College are, in the words of the Charter—

"First, the advancement of the Art of Music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons whether educated or not at the College, who on examination may prove themselves worthy of such distinctions and evidences of attainment;

"Secondly, the promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom;

"Lastly, generally the encouragement and promotion of the cultivation of Music as an Art throughout our dominions."

THE SITE OF THE COLLEGE.

The College was opened by His Majesty the King (then H.R.H. the Prince of Wales) on Monday, May 7, 1883. The Building originally occupied by the College (situated on the west side of the Royal Albert Hall) was presented by the late Sir C. J. Freake, Bart. This building was in the year 1903 surrendered by the College to the ground landlords, the Royal Commissioners for the Exhibition of 1851, and is now occupied by the Royal College of Organists.

The new College in Prince Consort Road (adjacent to the Royal Albert Hall) was erected through the munificence of the late Mr. Samson Fox, M.I.C.E., at a cost of £48,000, on a site granted by the Royal Commissioners for

the Exhibition of 1851, and held from them at a nominal ground rent for 999 years.

This Building was opened with state ceremony by His Majesty the King (then H.R.H. The Prince of Wales), on behalf of Her late Majesty Queen Victoria, on Wednesday, May 2nd, 1894.

THE CONSTITUTION OF THE COLLEGE.

The Corporation of the College is constituted as follows :— The President, the Vice-Presidents, the Council, the Director and Board of Professors, the Graduates, and the Donors, the latter being either Annual Subscribers of at least £10 or contributors at one time of £50 or upwards.

A General Meeting of the Corporation is held once in each year, at which the Council present their Annual Report on the condition of the College, with a Financial Statement for the year, from May 1 to April 30.

THE GOVERNING BODY.

The Governing Body consists of the President and the Council, who delegate to an Executive and a Finance Committee respectively the duties of the general management of the College and the investment and control of its funds.

THE TEACHING BODY.

The instruction of the Pupils is conducted, under the superintendence of the Director and Board of Professors, by the Members of the Board and a Teaching Staff, which is selected by the Director, subject to Regulations made by the Council and to their confirmation.

PUPILS.

Pupils of both sexes are admitted to the College, and they consist of:—

STUDENTS. (See page 12.)
SCHOLARS. (See page 16.)
EXHIBITIONERS. (See page 21.)

STUDENTS,

Students before entering the College are required to fill up the official Form of Application issued for that purpose.

Students are admitted on payment of the Entrance Examination Fee and the Tuition Fee without limitation of age They are examined on entering the College in their Principal and Second Studies and the Rudiments of Music, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. (See specimen paper on page 28.)

Students are not admitted for a shorter period than one year, viz. three terms, and are required to take up the regular course of instruction, as lessons are not given in single subjects. Admission can take place at the beginning of a term, or at a half term. Students entering at a half-term must remain three terms and a half.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director ; and an undertaking must be entered into by him or her, or on his or her behalf, that the Student will obey the rules, and will remain one year (3 terms) at least in the College, and will pay the fees as they become due (see page 14).

Students who have completed three years (nine terms) of general study in the Senior Department, and Scholars who have been at the College for that period, and whose Scholarships have expired, may, with the approval of the Director, continue at the College for the special cultivation of their Principal Study at a reduced Fee (see page 15). This reduction can only take effect as from the commencement of a term and not at a half-term.

Students are required to give one month's notice before leaving.

THE COLLEGE YEAR.

The year consists of three Terms, as follows:—

First, or Midsummer Term, beginning about the 1st of May.

Second, or Christmas Term, beginning about the 27th of September.

Third, or Easter Term, beginning about the 6th of January.

Notice of the precise date of the beginning and ending of each Term, of the Vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time.

SUBJECTS OF STUDY.

Rudiments of Music.
Harmony, Counterpoint, Analysis, &c.
Composition.
Organ.
Choir Training, Accompaniment, and Transposition.
Pianoforte.
Pianoforte Accompaniment.
Solo Singing.
Choral Singing.
*Operatic Singing and Acting.
Sight Singing, Music-Dictation, &c.
Harp.
Violin.
Viola.
Violoncello.
Double Bass.
Wind Instruments.
Orchestration.
Elocution.
*Deportment, Dramatic Action, and Stage Dancing.
Italian, French, and German.
Concerted Music (Instrumental and Vocal, including Ensemble Playing).
Orchestral Practice.
Playing from Score, both Vocal and Orchestral.
The History of Music, and other subjects relating to Music.

COURSE OF INSTRUCTION.

From the above subjects a Student may adopt the following course, or a part of it, with the consent and at the discretion of the Director:—

Principal Study.—Two lessons weekly of one hour each (in conjunction with two other Pupils) in either Singing, Violin, Viola, Violoncello, Double Bass, Piano, Organ, Harp, or Wind Instrument; or, in special cases, double lessons once a week in the same proportion. If Composition is taken as Principal Study the lesson is an individual one of half an hour weekly. Pupils will have to pass a certain standard of Harmony and Counterpoint before taking up Composition.

Second Study.—One lesson weekly of one hour (in

*See page 15 (Extra Fees).

conjunction with two other Pupils) in one of the various branches named in the preceding section other than Composition. If Composition is taken as a second study, the lesson is an individual one of fifteen minutes weekly. (The Second Study cannot be taken until the Pupil has passed an Examination in Rudiments of Music. See page 28.)

Foreign Languages, Elocution, and Theoretical Subjects (including Orchestration, Analysis, and Transposition) may also be taken as Second Studies; in which case the Pupil will have an individual lesson of fifteen minutes weekly in the selected study.

Music Class, including Rudiments, Dictation, and General Subjects connected with Music.—One lesson weekly in class.

Theory (Counterpoint and Harmony).—One lesson weekly in class, after the Pupil has passed out of the class for Rudiments (see page 29).

Sight Singing.—One lesson weekly in class, for Singers only.

Choral Singing.—One lesson weekly of one hour.

Ensemble Playing.—Classes are held for Pupils sufficiently advanced.

Orchestral Practice.—Two hours, twice a week, for Pupils certified to be sufficiently advanced, who are then admitted to the Orchestra as vacancies occur.

History of Music.—Lectures, fully illustrated by voices and instruments, as announced from time to time.

Choir Training.—One hour per week in Class, for Organists, when sufficiently advanced, on the recommendation of their teacher.

FEES.

The Entrance Examination Fee is £2 2*s.*, which must accompany the official form of application for admission.

The tuition fee for Students is £12 12*s.* per term. Students who enter at the half-term pay £6 6*s.* for the rest of that term.

No Pupil is admitted for less than three terms, and Students entering at the half-term must remain three terms and a half.

Pupils who are allowed to remain after nine terms for the special cultivation of their Principal Study (see p. 12) pay a fee of £9 9s. per term. This fee includes (subject to the approval of the Director) Harmony, Counterpoint, and History Lectures; also, in the case of instrumentalists sufficiently advanced, Ensemble Class and Orchestra; in the case of vocalists, Choral and Sight Reading Classes; and in the case of organists sufficiently advanced, Choir-training.

All fees are due and payable in advance at the commencement of each term.*

EXTRA FEES (OPTIONAL).	PER TERM. £ s. d.
ADDITIONAL PRINCIPAL STUDY:—	
One lesson a week	3 3 0
Two lessons a week	6 6 0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee . .	4 16 0
ADDITIONAL SECOND STUDY:—	
One lesson a week	2 2 0
OPERATIC CLASS:—	
One lesson a week	3 3 0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee . .	1 11 6
OTHER CLASSES—One lesson a week:—	
Italian, French, German, Elocution, Dramatic, Deportment, Stage Dancing . . each	1 1 0

Pupils wishing to take up Foreign Languages, Deportment, Dramatic Action, or Stage Dancing, should give notice to that effect when sending in the official form to enter the College, as these Classes can only be formed provided sufficient names are received.

* Cheques to be made payable to "The Royal College of Music or order" and crossed "London and Westminster Bank." Scotch, Irish, and Channel Islands cheques should be made out for an additional sixpence to cover Bank charges.

*SCHOLARS.

Scholarships may be created, from time to time, by the College, or by Corporations, or by individuals, under such conditions as the Council may determine.

Scholarships are of two kinds—

(1.) FREE OPEN SCHOLARSHIPS.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

Scholarships are gained by competition only. They entitle the holder to a thorough and systematic education in theoretical and practical music at the College, and are as a rule tenable for a period of three years. But a Scholarship may be awarded for a shorter period or terminated at any time, should the Council consider the health, progress, or conduct of the Scholar to be unsatisfactory, and the Council shall not be required to give any reason for terminating a Scholarship; or the period may be extended should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

Before entering the College each Scholar is required to sign an Agreement binding him or her to obey the rules of the College, and to remain for the entire term of the Scholarship except when prevented by illness or some other exceptional or unavoidable cause. Such Agreement must be countersigned by the parent or guardian of the Scholar or some other person willing to undertake the responsibility on his or her behalf.

Each Scholar must also present a testimonial to good character, and satisfy the Medical Officer of the College as to his or her state of health.

A person elected to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of being able to pay for his or her education or education and maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

* The holders of the Exhibitions founded by the Savage Club and the Associated Board respectively (*see page* 22) are, during their tenure of such Exhibitions, subject to the same rules as Scholars.

The College does not provide for the control of any Scholar during the vacations.

Candidates for Scholarships are eligible between the following ages, reckoned at the date of their Preliminary Examination :—

COMPOSITION, Males and Females between 13 and 21.

PIANOFORTE, Males between 13 and 18, Females between 13 and 19.

ORGAN, Males between 13 and 19, Females between 13 and 20.

HARP, Males between 13 and 18, Females between 13 and 19.

VIOLIN and VIOLA, Males and Females between 13 and 18.

VIOLONCELLO, Males and Females between 13 and 20.

DOUBLE BASS, Males between 13 and 24.

WIND INSTRUMENTS, Males between 17 and 27.

SINGING, Males between 18 and 24, Females between 17 and 22.

(1.) FREE OPEN SCHOLARSHIPS.

There are fifty-five Open Scholarships, which provide free musical education ; and in some special cases grants towards maintenance are added.

These Scholarships are open to all classes of His Majesty's subjects within the stated ages, and are obtainable by competitive examination only.

When any of these Scholarships are declared to be open for competition due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of testing the candidates, and selecting those whose qualifications are such as to give a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Competition at the College.

Vacancies in the Open Scholarships are announced about November in each year, and the Final Competition takes place in the following February or March.

Should there be no election to a Scholarship in any one or more of the subjects offered for competition, for lack of Candidates being found of a sufficiently high standard therein, the Council may, on the recommendation of the Director and Board of Professors, award the vacant Scholarship to a Candidate in such other subject as may be decided.

Any Scholarship, the election to which is not confirmed by the Council, whether on account of the physical disqualification of the Candidate or from any other cause, will be dealt with in like manner.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Competition, which is held at the College.

The Free Open Scholarships include the following:

The Courtenay Scholarship,
founded by the late Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.;

The Wilson Scholarship,
founded by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.;

The Morley Scholarship,
founded by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq., M.P.;

The Elizabeth Pringle Memorial Scholarship,
founded by The Dowager Lady Harvey, of South Hampstead, in memory of her mother, Lady Elizabeth Pringle;

each of which provides a sum not exceeding fifty guineas per annum towards maintenance during the College terms;

The Lord Charles Bruce Scholarship,
founded by the late Lady Charles Bruce in memory of her husband the Right Hon. Lord Charles Bruce,

which provides a sum not exceeding forty pounds per annum towards maintenance;

The Dove Scholarship,
founded by the late Edwin Samuel Dove, Esq., of Kilsby, Northamptonshire, for the study of the Violoncello;

The George Grove Memorial Scholarship,
founded by the Council in memory of the late Sir George Grove (first Director of the College) for Composition;

The Laura Clark Scholarship,
founded by the late Mrs. Laura S. Clark; and

The Elliot Galer Scholarship,
founded by the late Elliot J. N. Galer, Esq., of Ansty Frith, near Leicester, for Male Singers.

each of which provides free musical education only at the College.

Vacancies occurring in any one of the above named Scholarships, are, on the recommendation of the Director and Board of Professors, filled by the Council from the holders of Open Scholarships.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

These Scholarships are founded by the gift of such a sum of money as shall when invested produce an annual income sufficient to provide either musical education or musical education and a sum not exceeding fifty guineas per annum towards maintenance during the College terms. They are obtainable by competition only, of which due notice is given as vacancies arise. They may bear such name as the donor desires, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

These Scholarships are as a rule tenable for a period of three years. In any case in which an extension of tenure is granted to an existing Scholar, persons who would have been within the prescribed age limits if the Scholarship had been determined at the expiration of the three years tenure will be admitted to compete when the examination is actually held.

A Preliminary Examination is held in the locality, but the Final Competition takes place at the College. All Candidates attending at the College for this purpose must pay an examination fee of One Guinea. In the case of Colonial Scholarships the Examination held in the locality is Final.

The following eleven Close or Local Scholarships have been founded. These (with the exception of the last two) provide a sum not exceeding fifty guineas per annum towards maintenance during the College Terms, as well as free musical education :—

The South Province of Victoria Scholarship,
by the late Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,
by the late Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,
by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Liverpool Scholarship,
by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,
by the late A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,
by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,
by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Kent Scholarship,
by subscription, for natives of the county of Kent, for residents therein of not less than five years' standing and for children of parents one or both of whom are residents therein of not less than five years' standing.

The S. Ernest Palmer (Berkshire) Scholarship.
by S. Ernest Palmer, Esq., for natives of the county of Berks, for residents therein of not less than

five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship, by subscription, restricted to the following persons :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society, or

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin, or

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

The Bristol Scholarship, by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein of not less than five years' standing.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been founded:—

*** The Council Exhibitions.**
At the end of each Term £50 is awarded in Exhibitions, to be competed for and apportioned as the Board of Professors shall think fit among Students of 3 to 5 Terms standing, and those of 6 Terms Standing and upwards.

*** The Charlotte Holmes Exhibition** (£15 annual value), for Students of not less than nine terms standing.

* In qualifying for the above Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

The Clementi Exhibition (founded by the late Reverend H. Clementi-Smith in memory of his grandfather, Muzio Clementi), about £28 annual value, to be awarded at the general Annual Examination to a Student in either of Grades IV. and V. of the Pianoforte Department.

The Exhibitioner is to execute at a College Concert shortly after appointment a pianoforte work of Muzio Clementi.

The amounts awarded in the above Exhibitions will be applied to the reduction of Fees for the three Terms next ensuing.

The Pauer Memorial Exhibition (£7 10*s.* annual value), to be awarded to the Student of at least one year's standing in the College who shall attain the highest position among the *proxime* in the Pianoforte Department of the Open Scholarship Competition in each year.

The amount of this Exhibition will be applied to the reduction of Fees for the Term next ensuing.

* **The Associated Board of The Royal Academy of Music and The Royal College of Music** give Exhibitions each year tenable for two or three years at the College, providing during that period a course of musical instruction similar to that given to Scholars. These Exhibitions are open to those who have taken Honours in the Advanced or Intermediate Grade of the Local Centre Examinations of the Associated Board held in the year in which such Exhibitions are offered for competition.

Full particulars regarding these Exhibitions may be obtained at the office of the Associated Board, 14, Hanover Square, London, W.

* **The Savage Club Exhibition**

has been founded by the Savage Club for the purpose of granting free musical education in the College, after competition, to persons who belong to some

* *See* Footnote on page 16.

one of the following classes, and is tenable for three years :—

(1.) Who are sons or daughters of Members of the Savage Club ; failing these,

(2.) Those who may be relatives of Members of the Savage Club, in some degree not more distant than that of second cousin ; failing these,

(3.) Who may be sons or daughters of persons qualified to be elected as Members of the Savage Club.

PRIZES.

Rewards of Merit are from time to time offered to the Pupils for competition, of which the following is the list :—

Messrs. Challen and Son give a Gold Medal (annual) for Pianoforte playing.

The John Hopkinson Medals founded by George W. Brown, Esq., in commemoration of the late John Hopkinson, Esq., as a Musician and Manufacturer of Pianofortes. These Medals (1 gold and 1 silver) are awarded annually for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by Piano players, once in three years. The next competition will be in July, 1908.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1909.

Messrs. W. E. Hill and Sons give an Annual Prize of a Violin, bow, and a case, of their own make, to be awarded by the Director to such Violin Pupil as he may consider most worthy.

Rajah Sir S. M. Tagore, C.I.E., of Calcutta, has given the sum of 4,000 rupees for the foundation of a Gold Medal in commemoration of the marriage of Their Royal Highnesses the Prince and Princess of Wales. The medal is to be awarded by the Director annually to the most generally deserving Pupil (male and female alternately).

Henry Leslie (Herefordshire Philharmonic) Prize. This prize, which is of the annual value of £10, has been founded by the Herefordshire Philharmonic Society in memory of the late Henry Leslie, and is open for competition to singing pupils, the preference being given, as between competitors of equal merit, to a pupil being a native of Herefordshire or Shropshire, or of any place within the Diocese of Hereford.

The late Edwin Samuel Dove (in addition to the Scholarship before mentioned) has bequeathed a sum of money to the College for the purpose of giving an annual prize to the Pupil that distinguishes himself or herself most in general excellence, assiduity and industry. The prize is of the value of £13.

The Arthur Sullivan Prize. This prize, which is of the annual value of £5, has been founded by Miss Harriet J. Pole in memory of the late Sir Arthur Sullivan, and is open for competition to a pupil of the College, being a British subject, who gives the best proofs of ability and progress in Composition at the Annual Examination.

The Scholefield Prize, in memory of the late Reverend Clement C. Scholefield, to be awarded at the general Annual Examination to a Pupil adjudged to be the best performer on a Stringed Instrument, whether Violin, Viola, Violoncello, or Double Bass. The Prize is of the value of £3.

The Dannreuther Prize, founded by subscription in memory of the late Edward Dannreuther, of the approximate value of £9 per annum; to be awarded at the end of each Easter Term for the best performance during the last preceding year of a Pianoforte Concerto with Orchestra.

NOTE: *A Pupil having gained a Prize shall not be eligible to compete subsequently for the same Prize.*

EXAMINATIONS.

Scholars, Exhibitioners, and Students are examined as follows:—

1. At the end of each Term all Pupils in the two lower

grades of Principal Studies, and the lowest grade of Second Studies, and all Pupils not graded, are examined in their practical work. Pupils in all grades of Harmony, Counterpoint, and Rudiments are also examined.

These Examinations are conducted by Members of the Board of Professors.

2. At the end of each College year the whole of the Pupils are examined in all their studies. The Examination of the higher grades is conducted by Musicians not on the Teaching Staff of the College, in conjunction with Members of the Board of Professors. The outside Examiners report the result of their Examination to the President.

CONCERTS AND OPERAS.

Concerts, to which admission is wholly by invitation, are held about once a fortnight during term in the Concert Hall of the College, in order to show the results of the studies of the Pupils.

Public Orchestral Concerts are from time to time given by the College in London and in Provincial towns.

A Public Opera Performance is given annually at one of the London Theatres. The following Operas have been thus performed :—

1885. Figaro (Acts I. and II.) : Mozart.
1886. Les deux journées : Cherubini.
1887. Der Freischütz : Weber.
1888. The Merry Wives of Windsor : Nicolai.
1889. The Taming of the Shrew : Goetz.
1890. Cosi fan tutte : Mozart.
1891. The Barber of Bagdad : Cornelius.
1892. Orpheus : Gluck.
1893. Genoveva : Schumann.
1894. Le Roi l'a dit : Délibes.
1895. Dido and Æneas : Purcell (Bi-centenary Commemoration).
1896. Falstaff : Verdi.
1898. { Don Juan : Mozart. / Flying Dutchman : Wagner.
1899. Magic Flute : Mozart.
1900. Euryanthe : Weber.
1901. Much ado About Nothing : Stanford.
1902. Fidelio : Beethoven.
1903. Hansel and Gretel : Humperdinck.
1904. Alcestis : Gluck.
1905. Figaro (entire work) : Mozart.
1906. Shamus O'Brien : Stanford.

THE COLLEGE LIBRARY.

The College possesses a large and valuable Library, including that of the Antient Concerts, presented by Her late Majesty Queen Victoria ; that of the Sacred Harmonic Society ; and also many musical instruments.

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

THE DONALDSON MUSEUM.

Honorary Curator—Sir George Donaldson.

This valuable Collection of ancient musical instruments was presented in 1894 to His Majesty the King (then H.R.H. The Prince of Wales) for the College by Sir George Donaldson, who also personally superintended and defrayed the expenses of the decoration and furnishing of the Museum in the style of the Italian Renaissance of the sixteenth century.

The Museum is open to the public at certain hours during term time.

GENERAL REGULATIONS.

Pupils, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All Pupils, in their Principal and Second Studies, must remain in the teaching room for one hour, that is, for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each Term, signed by the several Teachers con-

cerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be reported to the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to the number of terms during which they have been on the College books, signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the Certificate for Associateship (A.R.C.M.); (*see* page 30).

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for the A.R.C.M. Examination in their Principal Subject, the Fee will be remitted for their First Examination.

The Pupils have, to a certain extent, free access to many concerts and musical performances in the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

Luncheons, teas, and light refreshments may be obtained by the Pupils in the College at moderate charges.

JUNIOR DEPARTMENT.

A Junior Department has been established for the purpose of providing sound and adequate musical education for Pupils under the age of 16 years. For Fees, Course of Study, and Regulations, see Junior Department Syllabus.

LODGINGS

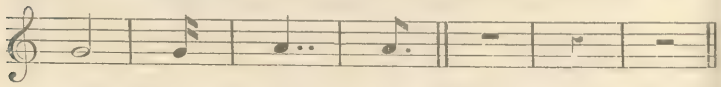
(*See page* 36).

RUDIMENTS EXAMINATION (see pp. 12 & 14).

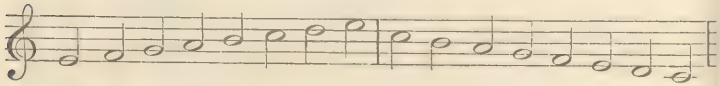
No. 1.

Specimen of Questions to be answered by Pupils on entering the College before they can take up a Second Study.

1.—Name these notes and rests, and give the value of each in semiquavers.



2.—Place the proper sharps or flats before the notes in the following scales:—



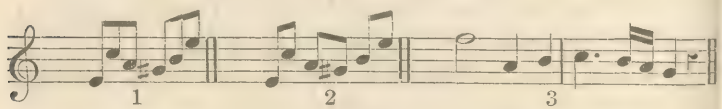
E Major. C Minor.

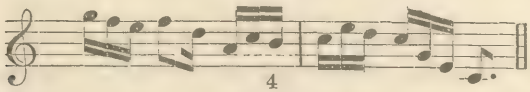
3.—What is the relative major of F minor? Of G sharp minor?

4.—Write the key-signatures of D major, B flat major, and E flat minor.

5.—Write the ascending scales of G minor and F sharp minor in three forms, naming each.

6.—Put the time-signatures to these phrases:—





7.—Under each of these six headings write three different time-signatures:—

Duple		Triple		Quadruple	
Simple.	Compound.	Simple.	Compound.	Simple.	Compound.

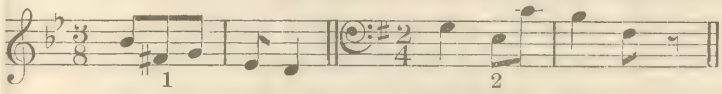
RUDIMENTS EXAMINATION (see p. 14).

No. 2.

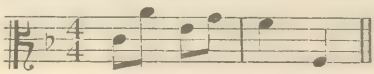
Specimen of Questions to be answered by Pupils before entering the Harmony Class.

1.—Draw the great stave of eleven lines; number the lines, beginning with the lowest, and say upon which you place the F, C, and G clefs.

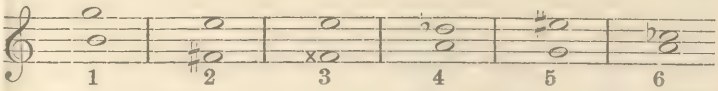
2.—Write phrase No. 1 in Alto clef, phrase No. 2. in Tenor, keeping the same pitch.



3.—Write this phrase in the Treble clef:—



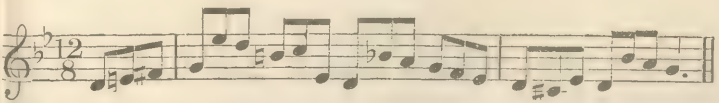
4.—Name these intervals:—



5.—Invert and name all the intervals given in Question 4.

6.—Give an example each of (1) a compound interval, (2) a consonant interval, (3) a chromatic interval, (4) a dissonant interval.

7.—Transpose this into F sharp minor.



8.—In the key of G sharp minor write the sub-mediant, the leading note, the supertonic, and the dominant.

EXAMINATION FOR ASSOCIATESHIP OF THE ROYAL COLLEGE OF MUSIC.

A Certificate of Proficiency, bearing with it the title of "ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC," is granted for excellence in a particular branch of Music. The Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and bears the signature of the President, or of one of the Vice-Presidents, according to the provisions of the Charter.

The holder of a Certificate of Proficiency is entitled to place the letters A.R.C.M. after his or her name.

The Examination takes place at the College once a year (in April), and is open to all comers, whether Pupils of the College or not, without restriction of age.

Candidates intending to enter must fill up and forward to the College, the official Form of Application issued for that purpose.

Specimens of past Papers of the Grammar of Music, Figured Bass, Optional Harmony and Counterpoint, and Theory of Music, are issued gratis, so long as they remain in print.

(*For full particulars and conditions, with the list of Pieces, &c., in which Candidates will be examined, see the special Syllabus of this Examination usually issued about the month of August*).

FEES.

A Fee of Five Guineas must be paid for the First Examination in any one subject. An additional subject, or subjects, may be taken on payment of a further Fee of One Guinea each for the First Examination only.

A Candidate failing to satisfy the Examiners at the First Examination may enter for a Second Examination in the same subject or subjects in the following year on payment of a Fee of Two and a Half Guineas for each subject.

The Fee for every Third Examination in any subject will be Five Guineas.

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for Examination in their Principal Subject, the Fee will be remitted for their First Examination.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, or both, must work a special paper. There is no Extra Fee for this Examination.

No portion of any Fee will be returned save on account of serious illness or other very exceptional cause, *and at the discretion* of the Council. In case of illness a medical certificate must be immediately forwarded to the Registrar.

On payment of an Enquiry Fee of Two Shillings and Sixpence for each subject, Candidates will be informed of the number of marks awarded under each heading in the Examiners' Reports.

I.—PIANOFORTE, SOLO PERFORMANCE.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts

II.—TEACHING THE PIANOFORTE.

(*See* Foot-note.)

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.

2. To harmonize a given figured bass in four parts.

3. To give an outline of a course of instruction in technical exercises, studies and pieces.

4. To name studies of different degrees of difficulty suitable for special purposes. For identification, the first bar of each study is to be quoted.

The term "Special Purposes" refers to the various departments of technique. The Candidate's answers should show a general acquaintance with the Studies of Bertini, Clementi, Cramer, Czerny, Moscheles, &c.

5. To name special composers, and particular compositions, the study of which would be likely to assist the progress of the pupil in respect of (*a*) technical execution, (*b*) improvement in style and expression.

6. To answer, questions on terms and signs relating to tempo, expression, and phrasing.

PRACTICAL WORK.

7. To answer questions on the position of the hands and fingers, and to illustrate the points referred to by playing such scales and arpeggios as may be required by the Examiners. The playing of scales in double thirds and double sixths is not compulsory.

8. To give practical illustration of the rendering of such ornaments as occur in the works of Bach, Mozart, and Beethoven.

9. To give practical illustration of the fingering of passages submitted by the Examiners.

10. To detect inaccuracies in the rendering of a composition well known to the Candidate.

The Examiner will select and play portions of a movement to be chosen by the Candidate from one of the Sonatas of Beethoven (but excluding Op. 49 and the easy Sonatinas, as also the first movement of the Sonata in C sharp minor, Op. 27), and will purposely introduce such errors as are likely to be made by the average pupil. These errors must be pointed out by the Candidate. Candidates are recommended to choose works, if possible, of which they have had previous teaching experience.

11. To perform pieces of moderate length chosen by the Candidate, or such portions thereof as the Examiners may select. The pieces must consist of (*a*) a movement by J. S. Bach, (*b*) a movement by Beethoven, and (*c*) a Study by Clementi or Cramer, and must be guaranteed to have been learnt unassisted by any direct teaching or expert criticism, the object being to test the Candidate's ability to understand the requirements of the composer.

12. To read a simple piece at sight.

NOTE.—*Candidates for "Pianoforte Teaching" Certificate must pass in* **both** *Practical Work and Paper Work. If they pass in one or the other only, the pass in that respect will be allowed to count for any subsequent Examination to complete their Pass on payment of a fee of £2 12s. 6d. each time.*

III.—ORGAN.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To harmonize a given melody on the instrument.

To play from a figured bass.

To play from four-part vocal score, including C clefs.

To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To answer questions on the construction and treatment of the organ.

A Candidate for Organ may, at his option (without extra Fee), work a paper on Choir-training.

IV.—STRING INSTRUMENTS.

PRACTICAL WORK.

Candidates in Violin, Viola, Violoncello, and Double Bass will be required –

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To transpose.
3. To read at sight.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.
6. To construct an accompaniment for a second instrument of the same kind to a given melody, and in the case of Violin and Viola only, to add a part to a given subject, so that the two parts can be played simultaneously on the same instrument.

V.—HARP.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VI.—WIND INSTRUMENTS.

PRACTICAL WORK.

Candidates will be required—

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VII.—PUBLIC SINGING.

PRACTICAL WORK.

Candidates will be required—

1. To sing all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select. Certain pieces specified in the lists are to be sung from memory.
2. To read at sight.
3. To play on the Pianoforte an accompaniment, selected and prepared by the Candidate.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts

VIII.—TEACHING SINGING.

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on subjects appertaining to the physiology of the voice and to the teaching of Singing.

PRACTICAL WORK.

4. To answer questions viva voce (with practical illustrations where required) on the following subjects :—

(*a*) The best preliminary instruction to insure a correct and effective delivery of a Song.
(*b*) The characteristics of "Recitative" and the best method of teaching its interpretation.
(*c*) Technical studies best adapted to produce flexibility in singing.
(*d*) The maximum time which should be devoted to the practice of singing so as to avoid the risk of fatigue.
(*e*) The essentials of a distinct and correct pronunciation in singing.
(*f*) The meaning of "diction."
(*g*) The essentials of good phrasing and expression in singing.

5. To undergo tests :—

(*a*) For accuracy of ear by singing and naming intervals.
(*b*) For sense of time and rhythm.

6. To accompany on the pianoforte at sight, and to transpose at sight pieces or accompaniments selected by the Examiners.

IX.—THEORY OF MUSIC.

Each Candidate will be required to pass an examination in—

(*a*) Harmony.
(*b*) Counterpoint, Canon, and Fugue.
(*c*) Instrumentation.
(*d*) Form..

Candidates will not be expected to write in more than five parts.

X.—COMPOSITION.

Each Candidate will be required—

To send in Compositions of different classes and characters, including orchestral and choral works, one week before the date of the Examination ; also to work a paper to show the Candidate's proficiency in the technique of the art.

NOTE.—*Candidates in Theory and Composition will also be required to attend viva voce Examination.*

LODGINGS.

There is no accommodation for residence in the College, but fifty Female Pupils are received into the Alexandra House, which was erected by the liberality of the late Sir Francis Cook, Bart., under the patronage of Her Majesty the Queen (then H.R.H. the Princess of Wales), for the accommodation of Female Pupils studying in Art, Music, and Science, on the Estate of the Royal Commissioners for the Exhibition of 1851. Terms can be obtained from Miss Palmer, Lady Superintendent, Alexandra House, Kensington Gore, S.W.

This Syllabus is subject to alteration from time to time, with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,
Hon. Secretary.

May, 1907.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND.

THE PATRON'S FUND (so named with the approval and sanction of HIS MAJESTY THE KING, the Patron of the Royal College of Music) was founded in 1903 by Mr. S. Ernest Palmer, who handed to the Council of the College the sum of £20,000 (supplemented in 1906 by an additional £7,000), the income of which is devoted to the following purposes:—

1. The selection and performance at concerts given for the purpose, of new orchestral, choral, vocal, solo, and ensemble works of composers being British subjects under forty years of age.
2. The assistance of musical performers, being British subjects, in procuring a hearing in public.
3. The provision of travelling scholarships and special grants to students; also the publication of works.

It being the wish both of the Council of the Royal College of Music and of the Founder that the influence of the fund should be far-reaching, and in a sense national, a clause was inserted in the deed of gift to the effect that the fund, primarily applicable for the benefit of past and present pupils of the Royal College of Music, could be extended to any other British subjects, whether educated at any of the musical schools or privately.

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SYLLABUS
1907-8.

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THE ROYAL COLLEGE OF MUSIC was founded at the instance and through the exertions of His Majesty the King (then H.R.H. the Prince of Wales), its first President, and was incorporated by Royal Charter on May 23rd, 1883.

THE OBJECTS OF THE COLLEGE.

The objects of the College are, in the words of the Charter—

"First, the advancement of the Art of Music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons whether educated or not at the College, who on examination may prove themselves worthy of such distinctions and evidences of attainment;

"Secondly, the promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom;

"Lastly, generally the encouragement and promotion of the cultivation of Music as an Art throughout our dominions."

THE SITE OF THE COLLEGE.

The College was opened by His Majesty the King (then H.R.H. the Prince of Wales) on Monday, May 7, 1883. The Building originally occupied by the College (situated on the west side of the Royal Albert Hall) was presented by the late Sir C. J. Freake, Bart. This building was in the year 1903 surrendered by the College to the ground landlords, the Royal Commissioners for the Exhibition of 1851, and is now occupied by the Royal College of Organists.

The new College in Prince Consort Road (adjacent to the Royal Albert Hall) was erected through the munificence of the late Mr. Samson Fox, M.I.C.E., at a cost of £48,000, on a site granted by the Royal Commissioners for

the Exhibition of 1851, and held from them at a nominal ground rent for 999 years.

This Building was opened with state ceremony by His Majesty the King (then H.R.H. The Prince of Wales), on behalf of Her late Majesty Queen Victoria, on Wednesday, May 2nd, 1894.

THE CONSTITUTION OF THE COLLEGE.

The Corporation of the College is constituted as follows :— The President, the Vice-Presidents, the Council, the Director and Board of Professors, the Graduates, and the Donors, the latter being either Annual Subscribers of at least £10 or contributors at one time of £50 or upwards.

A General Meeting of the Corporation is held once in each year, at which the Council present their Annual Report on the condition of the College, with a Financial Statement for the year, from May 1 to April 30.

THE GOVERNING BODY.

The Governing Body consists of the President and the Council, who delegate to an Executive and a Finance Committee respectively the duties of the general management of the College and the investment and control of its funds.

THE TEACHING BODY.

The instruction of the Pupils is conducted, under the superintendence of the Director and Board of Professors, by the Members of the Board and a Teaching Staff, which is selected by the Director, subject to Regulations made by the Council and to their confirmation.

PUPILS.

Pupils of both sexes are admitted to the College, and they consist of :—

STUDENTS. (See page 10.)
SCHOLARS. (See page 14.)
EXHIBITIONERS. (See page 20.)

THE COLLEGE YEAR.

The year consists of three Terms, as follows:—

First, or Midsummer Term, beginning about the 1st of May.

Second, or Christmas Term, beginning about the 27th of September.

Third, or Easter Term, beginning about the 6th of January.

Notice of the precise date of the beginning and ending of each Term, of the Vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time.

STUDENTS.

Students before entering the College are required to fill up the official Form of Application issued for that purpose.

Students are admitted on payment of the Entrance Examination Fee and the Tuition Fee without limitation of age. They are examined on entering the College in their Principal and Second Studies and the Rudiments of Music, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. (See specimen paper on page 28.)

Students are not admitted for a shorter period than one year, viz. three terms, and are required to take up the regular course of instruction, as lessons are not given in single subjects. Admission can take place at the beginning of a term, or at a half term. Students entering at a half-term must remain three terms and a half.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him or her, or on his or her behalf, that the Student will obey the rules, and will remain one year (3 terms) at least in the College, and will pay the fees as they become due (see page 12).

Students who have completed three years (nine terms) of general study in the Senior Department, and Scholars who have been at the College for that period, and whose Scholarships have expired, may, with the approval of the Director, continue at the College for the special cultivation of their

Principal Study at a reduced Fee (see page 13). This reduction can only take effect as from the commencement of a term and not at a half-term.

Students are required to give one month's notice before leaving.

SUBJECTS OF STUDY.

Rudiments of Music.
Harmony, Counterpoint, Analysis, &c.
Composition.
Organ.
Choir Training, Accompaniment, and Transposition.
Pianoforte.
Pianoforte Accompaniment.
Solo Singing.
Choral Singing.
*Operatic Singing and Acting.
Sight Singing, Music-Dictation, &c.
Harp.
Violin.
Viola.
Violoncello.
Double Bass.
Wind Instruments.
Orchestration.
Elocution.
*Deportment, Dramatic Action, and Stage Dancing.
Italian, French, and German.
Concerted Music (Instrumental and Vocal, including Ensemble Playing).
Orchestral Practice.
Playing from Score, both Vocal and Orchestral.
The History of Music, and other subjects relating to Music.

COURSE OF INSTRUCTION.

From the above subjects a Student may adopt the following course, or a part of it, with the consent and at the discretion of the Director:—

Principal Study.—Two lessons weekly of one hour each (in conjunction with two other Pupils) in either Singing, Violin, Viola, Violoncello, Double Bass, Piano, Organ, Harp, or Wind Instrument; or, in special cases, double lessons once a week in the same proportion. If Composition is taken as Principal Study the lesson is an individual one of half an hour weekly. Pupils will have to pass a certain standard of Harmony and Counterpoint before taking up Composition.

Second Study.—One lesson weekly of one hour (in

*See page 13 (Extra Fees).

conjunction with two other Pupils) in one of the various branches named in the preceding section other than Composition. If Composition is taken as a second study, the lesson is an individual one of fifteen minutes weekly. (The Second Study cannot be taken until the Pupil has passed an Examination in Rudiments of Music. See page 28.)

Foreign Languages, Elocution, and Theoretical Subjects (including Orchestration, Analysis, and Transposition) may also be taken as Second Studies; in which case the Pupil will have an individual lesson of fifteen minutes weekly in the selected study.

Music Class, including Rudiments, Dictation, and General Subjects connected with Music.—One lesson weekly in class.

Theory (Counterpoint and Harmony).—One lesson weekly in class, after the Pupil has passed out of the class for Rudiments (see page 29).

Sight Singing.—One lesson weekly in class, for Singers only.

Choral Singing.—One lesson weekly of one hour.

Ensemble Playing.—Classes are held for Pupils sufficiently advanced.

Orchestral Practice.—Two hours, twice a week, for Pupils certified to be sufficiently advanced, who are then admitted to the Orchestra as vacancies occur.

History of Music.—Lectures, fully illustrated by voices and instruments, as announced from time to time.

Choir Training.—One hour per week in Class, for Organists, when sufficiently advanced, on the recommendation of their teacher.

FEES.

The Entrance Examination Fee is £2 2s., which must accompany the official form of application for admission.

The tuition fee for Students is £12 12s. per term. Students who enter at the half-term pay £6 6s. for the rest of that term.

No Pupil is admitted for less than three terms, and Students entering at the half-term must remain three terms and a half.

Pupils who are allowed to remain after nine terms for the special cultivation of their Principal Study (see p. 10) pay a fee of £9 9s. per term. This fee includes (subject to the approval of the Director) Harmony, Counterpoint, and History Lectures; also, in the case of instrumentalists sufficiently advanced, Ensemble Class and Orchestra; in the case of vocalists, Choral and Sight Reading Classes; and in the case of organists sufficiently advanced, Choir-training.

All fees are due and payable in advance at the commencement of each term.*

EXTRA FEES (OPTIONAL).	PER TERM. £ s. d.
ADDITIONAL PRINCIPAL STUDY:—	
One lesson a week	3 3 0
Two lessons a week	6 6 0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee . .	4 16 0
ADDITIONAL SECOND STUDY:—	
One lesson a week	2 2 0
OPERATIC CLASS:—	
One lesson a week	3 3 0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee . .	1 11 6
OTHER CLASSES—One lesson a week:—	
Italian, French, German, Elocution, Dramatic, Deportment, Stage Dancing . . each	1 1 0

Pupils wishing to take up Foreign Languages, Deportment, Dramatic Action, or Stage Dancing, should give notice to that effect when sending in the official form to enter the College, as these Classes can only be formed provided sufficient names are received.

* Cheques to be made payable to "The Royal College of Music or order" and crossed "London and Westminster Bank." Scotch, Irish, and Channel Islands cheques should be made out for an additional sixpence to cover Bank charges.

*SCHOLARS.

Scholarships may be created, from time to time, by the College, or by Corporations, or by individuals, under such conditions as the Council may determine.

Scholarships are of two kinds—

(1.) FREE OPEN SCHOLARSHIPS.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

Scholarships are gained by competition only. They entitle the holder to a thorough and systematic education in theoretical and practical music at the College, and are as a rule tenable for a period of three years. But a Scholarship may be awarded for a shorter period or terminated at any time, should the Council consider the health, progress, or conduct of the Scholar to be unsatisfactory, and the Council shall not be required to give any reason for terminating a Scholarship; or the period may be extended should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

Before entering the College each Scholar is required to sign an Agreement binding him or her to obey the rules of the College, and to remain for the entire term of the Scholarship except when prevented by illness or some other exceptional or unavoidable cause. Such Agreement must be countersigned by the parent or guardian of the Scholar or some other person willing to undertake the responsibility on his or her behalf.

Each Scholar must also present a testimonial to good character, and satisfy the Medical Officer of the College as to his or her state of health.

A person elected to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of being able to pay for his or her education or education and maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

* The holders of the Exhibitions founded by the Savage Club and the Associated Board respectively (*see page* 21) are, during their tenure of such Exhibitions, subject to the same rules as Scholars.

The College does not provide for the control of any Scholar during the vacations.

Candidates for Scholarships are eligible between the following ages, reckoned at the date of their Preliminary Examination :—

COMPOSITION, Males and Females between 13 and 21.
PIANOFORTE, Males between 13 and 18, Females between 13 and 19.
ORGAN, Males between 13 and 19, Females between 13 and 20.
HARP, Males between 13 and 18, Females between 13 and 19.
VIOLIN and VIOLA, Males and Females between 13 and 18.
VIOLONCELLO, Males and Females between 13 and 20.
DOUBLE BASS, Males between 13 and 24.
WIND INSTRUMENTS, Males between 17 and 27.
SINGING, Males between 18 and 24, Females between 17 and 22.

(1.) FREE OPEN SCHOLARSHIPS.

There are fifty-five Open Scholarships, which provide free musical education ; and in some special cases grants towards maintenance are added.

These Scholarships are open to all classes of His Majesty's subjects within the stated ages, and are obtainable by competitive examination only.

When any of these Scholarships are declared to be open for competition due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of testing the candidates, and selecting those whose qualifications are such as to give a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Competition at the College.

Vacancies in the Open Scholarships are announced about November in each year, the Preliminary Examination and the Final Competition taking place respectively in the following January and February.

Should there be no election to a Scholarship in any one or more of the subjects offered for competition, for lack of Candidates being found of a sufficiently high standard therein, the Council may, on the recommendation of the Director and Board of Professors, award the vacant Scholarship to a Candidate in such other subject as may be decided.

Any Scholarship, the election to which is not confirmed by the Council, whether on account of the physical disqualification of the Candidate or from any other cause, will be dealt with in like manner.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Competition, which is held at the College.

The Free Open Scholarships include the following:

The Courtenay Scholarship,
founded by the late Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.;

The Wilson Scholarship,
founded by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.;

The Morley Scholarship,
founded by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq.;

The Elizabeth Pringle Memorial Scholarship,
founded by The Dowager Lady Harvey, of South Hampstead, in memory of her mother, Lady Elizabeth Pringle;

each of which provides a sum not exceeding fifty guineas per annum towards maintenance during the College terms;

The Lord Charles Bruce Scholarship,
founded by the late Lady Charles Bruce in memory of her husband the Right Hon. Lord Charles Bruce,

which provides a sum not exceeding forty pounds per annum towards maintenance;

The Dove Scholarship,
founded by the late Edwin Samuel Dove, Esq., of Kilsby, Northamptonshire, for the study of the Violoncello;

The George Grove Memorial Scholarship,
founded by the Council in memory of the late Sir George Grove (first Director of the College) for Composition;

The Laura Clark Scholarship,
founded by the late Mrs. Laura S. Clark; and

The Elliot Galer Scholarship,
founded by the late Elliot J. N. Galer, Esq., of Ansty Frith, near Leicester, for Male Singers.

each of which provides free musical education only at the College.

Vacancies occurring in any one of the above named Scholarships, are, on the recommendation of the Director and Board of Professors, filled by the Council from the holders of Open Scholarships.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

These Scholarships are founded by the gift of such a sum of money as shall when invested produce an annual income sufficient to provide either musical education or musical education and a sum not exceeding fifty guineas per annum towards maintenance during the College terms. They are obtainable by competition only, of which due notice is given as vacancies arise. They may bear such name as the donor desires, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

These Scholarships are as a rule tenable for a period of three years. In any case in which an extension of tenure is granted to an existing Scholar, persons who would have been within the prescribed age limits if the Scholarship had been determined at the expiration of the three years tenure will be admitted to compete when the examination is actually held.

A Preliminary Examination is held in the locality, but the Final Competition takes place at the College. All Candidates attending at the College for this purpose must pay an examination fee of One Guinea. In the case of Colonial Scholarships the Examination held in the locality is Final.

The following eleven Close or Local Scholarships have been founded. These (with the exception of the last two) provide a sum not exceeding fifty guineas per annum towards maintenance during the College Terms, as well as free musical education :—

The South Province of Victoria Scholarship,
by the late Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,
by the late Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,
by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Liverpool Scholarship,
by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,
by the late A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,
by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,
by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Kent Scholarship,

by subscription, for natives of the county of Kent, for residents therein of not less than five years' standing and for children of parents one or both of whom are residents therein of not less than five years' standing.

The S. Ernest Palmer (Berkshire) Scholarship.

by S. Ernest Palmer, Esq., for natives of the county of Berks, for residents therein of not less than five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship

by subscription, restricted to the following persons :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society, or

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin, or

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

The Bristol Scholarship,

by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein of not less than five years' standing.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been founded:—

* **The Council Exhibitions.**

At the end of each Term £50 is awarded in Exhibitions, to be competed for and apportioned as the Board of Professors shall think fit among Students of 3 to 5 Terms standing, and those of 6 Terms Standing and upwards.

* **The Charlotte Holmes Exhibition** (£15 annual value), for Students of not less than nine terms standing.

The Clementi Exhibition (founded by the late Reverend H. Clementi-Smith in memory of his grandfather, Muzio Clementi), about £28 annual value, to be awarded at the general Annual Examination to a Student in either of Grades IV. and V. of the Pianoforte Department.

The Exhibitioner is to execute at a College Concert shortly after appointment a pianoforte work of Muzio Clementi.

The amounts awarded in the above Exhibitions will be applied to the reduction of Fees for the three Terms next ensuing.

The Pauer Memorial Exhibition (£7 10*s*. annual value), to be awarded to the Student of at least one year's standing in the College who shall attain the highest position among the *proxime* in the Pianoforte Department of the Open Scholarship Competition in each year.

The amount of this Exhibition will be applied to the reduction of Fees for the Term next ensuing.

* In qualifying for the above Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

* **The Associated Board of The Royal Academy of Music and The Royal College of Music** give Exhibitions each year tenable for two or three years at the College, providing during that period a course of musical instruction similar to that given to Scholars. These Exhibitions are open to those who have taken Honours in the Advanced or Intermediate Grade of the Local Centre Examinations of the Associated Board held in the year in which such Exhibitions are offered for competition.

Full particulars regarding these Exhibitions may be obtained at the office of the Associated Board, 15, Bedford Square, London, W.C.

* **The Savage Club Exhibition**
has been founded by the Savage Club for the purpose of granting free musical education in the College, after competition, to persons who belong to some one of the following classes, and is tenable for three years :—

(1.) Who are sons or daughters of Members of the Savage Club ; failing these,

(2.) Those who may be relatives of Members of the Savage Club, in some degree not more distant than that of second cousin ; failing these,

(3.) Who may be sons or daughters of persons qualified to be elected as Members of the Savage Club.

The Lilian Eldée Scholarship (founded by C. W. E. Duncombe, Esq.) This Scholarship (which is alternately in the gift of the Royal College of Music and the Royal Academy of Music) is of the value of £60 per annum. It is for Female Vocalists between the ages of 18 and 25, and of

* *See* **Footnote on page 14.**

not less than two years' standing in the College or the Academy, and is awarded by the Governing Body of the nominating Institution at their discretion. The Scholars may be elected for either one year or two years, or two Scholars may be successively elected for one year each.

PRIZES.

Rewards of Merit are from time to time offered to the Pupils for competition, of which the following is the list :—

Messrs. Challen and Son give a Gold Medal (annual) for Pianoforte playing.

The John Hopkinson Medals founded by George W. Brown, Esq., in commemoration of the late John Hopkinson, Esq., as a Musician and manufacturer of Pianofortes. These Medals (1 gold and 1 silver) are awarded annually for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by Piano players, once in three years. The next competition will be in July, 1908.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1909.

Messrs. W. E. Hill and Sons give an Annual Prize of a Violin, bow, and a case, of their own make, to be awarded by the Director to such Violin Pupil as he may consider most worthy.

Rajah Sir S. M. Tagore, C.I.E., of Calcutta, has given the sum of 4,000 rupees for the foundation of a Gold Medal in commemoration of the marriage of Their Royal Highnesses the Prince and Princess of Wales. The medal is to be awarded by the Director annually to the most generally deserving Pupil (male and female alternately).

Henry Leslie (Herefordshire Philharmonic) Prize. This prize, which is of the annual value of £10, has been founded by the Herefordshire Philharmonic Society in memory of the late Henry Leslie, and is open for competition to singing pupils, the preference being given, as between competitors of equal merit, to a pupil being a native of Herefordshire or Shropshire, or of any place within the Diocese of Hereford.

The late Edwin Samuel Dove (in addition to the Scholarship before mentioned) has bequeathed a sum of money to the College for the purpose of giving an annual prize to the Pupil that distinguishes himself or herself most in general excellence, assiduity and industry. The prize is of the value of £13.

The Arthur Sullivan Prize. This prize, which is of the annual value of £5, has been founded by Miss Harriet J. Pole in memory of the late Sir Arthur Sullivan, and is open for competition to a pupil of the College, being a British subject, who gives the best proofs of ability and progress in Composition at the Annual Examination.

The Scholefield Prize, in memory of the late Reverend Clement C. Scholefield, to be awarded at the general Annual Examination to a Pupil adjudged to be the best performer on a Stringed Instrument, whether Violin, Viola, Violoncello, or Double Bass. The Prize is of the value of £3.

The Dannreuther Prize, founded by subscription in memory of the late Edward Dannreuther, of the value of £9 9s. per annum; to be awarded at the end of each Easter Term for the best performance during the last preceding year of a Pianoforte Concerto with Orchestra.

The Leo Stern Memorial, in memory of the late Leo Stern, of the annual value of £5 5s., to be awarded at the discretion of the Director to a Violoncello Student.

NOTE: *A Pupil having gained a Prize shall not be eligible to compete subsequently for the same Prize.*

EXAMINATIONS.

Scholars, Exhibitioners, and Students are examined as follows:—

1. At the end of each Term all Pupils in the two lower grades of Principal Studies, and the lowest grade of Second Studies, and all Pupils not graded, are examined in their practical work. Pupils in all grades of Harmony, Counterpoint, and Rudiments are also examined.

   These Examinations are conducted by Members of the Board of Professors.

2. At the end of each College year (March) the whole of the Pupils are examined in all their studies. The Examination of the higher grades is conducted by Musicians not on the Teaching Staff of the College, in conjunction with Members of the Board of Professors. The outside Examiners report the result of their Examination to the President.

CONCERTS AND OPERAS.

Concerts, to which admission is wholly by invitation, are held about once a fortnight during term in the Concert Hall of the College, in order to show the results of the studies of the Pupils.

Public Orchestral Concerts are from time to time given by the College in London and in Provincial towns.

A Public Opera Performance is given annually at one of the London Theatres. The following Operas have been thus performed :—

1885. Figaro (Acts I. and II.) : Mozart.
1886. Les deux journées · Cherubini.
1887. Der Freischütz : Weber.
1888. The Merry Wives of Windsor : Nicolai
1889. The Taming of the Shrew : Goetz.
1890. Cosi fan tutte : Mozart.
1891. The Barber of Bagdad : Cornelius.

1892. Orpheus: Gluck.
1893. Genoveva: Schumann.
1894. Le Roi l'a dit: Délibes.
1895. Dido and Æneas: Purcell (Bi-centenary Commemoration).
1896. Falstaff: Verdi.
1898. { Don Juan: Mozart. / Flying Dutchman: Wagner.
1899. Magic Flute: Mozart.
1900. Euryanthe: Weber.
1901. Much ado About Nothing: Stanford.
1902. Fidelio: Beethoven.
1903. Hansel and Gretel: Humperdinck.
1904. Alcestis: Gluck.
1905. Figaro (entire work): Mozart.
1906. Shamus O'Brien: Stanford.

THE COLLEGE LIBRARY.

The College possesses a large and valuable Library, including that of the Antient Concerts, presented by Her late Majesty Queen Victoria; that of the Sacred Harmonic Society; and also many musical instruments.

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

THE DONALDSON MUSEUM.

Honorary Curator—Sir George Donaldson.

This valuable collection of ancient musical instruments was presented in 1894 to His Majesty the King (then H.R.H. The Prince of Wales) for the College by Sir George Donaldson, who also personally superintended and defrayed the expenses of the decoration and furnishing of the Museum in the style of the Italian Renaissance of the sixteenth century.

The Museum is open to the public at certain hours during term time.

GENERAL REGULATIONS.

Pupils, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All Pupils, in their Principal and Second Studies, must remain in the teaching room for one hour, that is, for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each Term, signed by the several Teachers concerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be reported to the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to the number of terms during which they have been on the College books, signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the Certificate for Associateship (A.R.C.M.); (*see* page 31).

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for the A.R.C.M. Examination in their Principal Subject, the Fee will be remitted for their first Examination.

The Pupils have, to a certain extent, free access to many concerts and musical performances in the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

Luncheons, teas, and light refreshments may be obtained by the Pupils in the College at moderate charges.

JUNIOR DEPARTMENT.

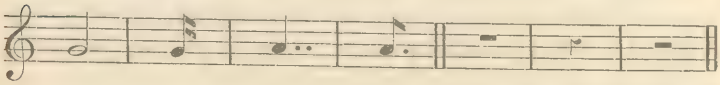
A Junior Department has been established for the purpose of providing sound and adequate musical education for Pupils under the age of 16 years. For Fees, Course of Study, and Regulations, see Junior Department Syllabus.

RUDIMENTS EXAMINATION (see pp. 10 & 12).

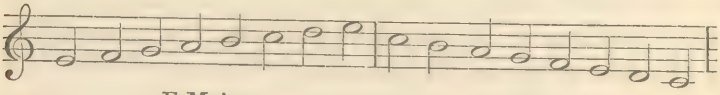
No. 1.

Specimen of Questions to be answered by Pupils on entering the College before they can take up a Second Study.

1.—Name these notes and rests, and give the value of each in semiquavers.



2.—Place the proper sharps or flats before the notes in the following scales :—



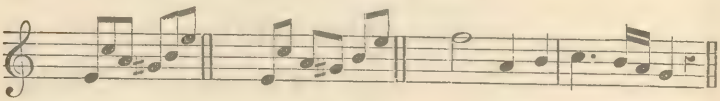
E Major. C Minor.

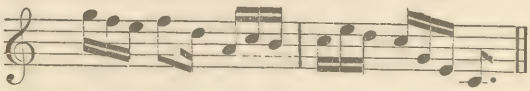
3.—What is the relative major of F minor? Of G sharp minor?

4.—Write the key-signatures of D major, B flat major, and E flat minor.

5.—Write the ascending scales of G minor and F sharp minor in three forms, naming each.

6.—Put the time-signatures to these phrases :—





7.—Under each of these six headings write three different time-signatures :—

Duple		Triple		Quadruple	
Simple.	Compound.	Simple.	Compound.	Simple.	Compound.

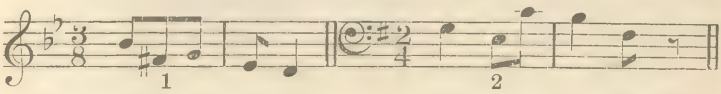
RUDIMENTS EXAMINATION (see p. 12).

No. 2.

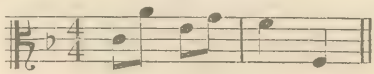
Specimen of Questions to be answered by Pupils before entering the Harmony Class.

1.—Draw the great stave of eleven lines; number the lines, beginning with the lowest, and say upon which you place the F, C, and G clefs.

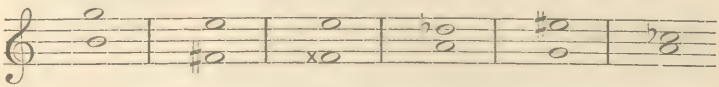
2.—Write phrase No. 1 in Alto clef, phrase No. 2. in Tenor, keeping the same pitch.



3.—Write this phrase in the Treble clef:—



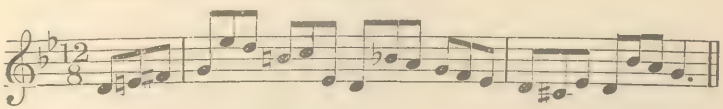
4.—Name these intervals:—



5.—Invert and name all the intervals given in Question 4.

6.—Give an example each of (1) a compound interval, (2) a consonant interval, (3) a chromatic interval, (4) a dissonant interval.

7.—Transpose this into F sharp minor.



8.—In the key of G sharp minor write the sub-mediant, the leading note, the supertonic, and the dominant.

LODGINGS.

There is no accommodation for residence in the College but fifty Female Pupils are received into the Alexandra House, which was erected by the liberality of the late Sir Francis Cook, Bart., under the patronage of Her Majesty the Queen (then H.R.H. the Princess of Wales), for the accommodation of Female Pupils studying in Art, Music, and Science, on the Estate of the Royal Commissioners for the Exhibition of 1851. Terms can be obtained from Miss Palmer, Lady Superintendent, Alexandra House, Kensington Gore, S.W.

This Syllabus is subject to alteration from time to time with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,
Hon. Secretary.

August, 1907.

EXAMINATION FOR ASSOCIATESHIP OF THE ROYAL COLLEGE OF MUSIC.

A Certificate of Proficiency, bearing with it the title of "ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC," is granted for excellence in a particular branch of Music. The Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and bears the signature of the President, or of one of the Vice-Presidents, according to the provisions of the Charter.

The holder of a Certificate of Proficiency is entitled to place the letters A.R.C.M. after his or her name.

The Examination takes place at the College, and is open to all comers, whether Pupils of the College or not, without restriction of age.

Candidates intending to enter must fill up and forward to the College, the official Form of Application issued for that purpose.

Specimens of past Papers of the Grammar of Music, Figured Bass, Optional Harmony and Counterpoint, and Theory of Music, are issued gratis, so long as they remain in print.

(*For full particulars and conditions, with the list of Pieces, &c., in which Candidates will be examined, see the special Syllabus of this Examination usually issued about the month of August*).

FEES.

A Fee of Five Guineas must be paid for the first Examination in any one subject. An additional subject, or subjects, may be taken on payment of a further Fee of One Guinea each for the first Examination only.

A Candidate failing to satisfy the Examiners at the first Examination may enter for a second Examination in the same subject or subjects in the following year on payment of a Fee of Two and a Half Guineas for each subject.

The Fee for every third Examination in any subject will be Five Guineas.

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for Examination in their Principal Subject, the Fee will be remitted for their first Examination.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, or both, must work a special paper. There is no Extra Fee for this Examination.

No portion of any Fee will be returned save on account of serious illness or other very exceptional cause, *and at the discretion* of the Council. In case of illness a medical certificate must be immediately forwarded to the Registrar.

In case of a withdrawal from any cause whatever within 14 days prior to the first day of the Examination, a sum of One Guinea will be deducted from the Fee paid, and retained by the College.

On payment of a Fee of Two Shillings and Sixpence for each subject, Candidates will be informed of the number of marks awarded under each heading in the Examiners' Reports.

I.—PIANOFORTE, SOLO PERFORMANCE.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts

II.—TEACHING THE PIANOFORTE.

(*See* Foot-note.)

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To give an outline of a course of instruction in technical exercises, studies and pieces.
4. To name studies of different degrees of difficulty suitable for special purposes. For identification, the first bar of each study is to be quoted.

   The term "Special Purposes" refers to the various departments of technique. The Candidate's answers should show a general acquaintance with the Studies of Bertini, Clementi, Cramer, Czerny, Moscheles, &c.

5. To answer, questions on terms and signs relating to tempo, expression, and phrasing.

PRACTICAL WORK.

6. To answer questions on the position of the hands and action of the fingers, and to illustrate the points referred to by playing such scales and arpeggios as may be required by the Examiners. The playing of scales in double thirds and double sixths is not compulsory.
7. To give practical illustration of the rendering of such ornaments as occur in the works of Bach, Mozart, and Beethoven.
8. To give practical illustration of the fingering of passages submitted by the Examiners.

   The passages to be fingered will be printed on a paper which may be inspected by each Candidate before entering the Examination Room.

9. To detect inaccuracies in the rendering of a composition well known to the Candidate.

   The Examiner will select and play portions of a movement to be chosen by the Candidate from one of the Sonatas of Beethoven (but ex-

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NOTE.—*Candidates for "Pianoforte Teaching" Certificate must pass in* **both** *Practical Work and Paper Work. If they pass in one or the other only, the pass in that respect will be allowed to count for any subsequent Examination to complete their Pass on payment of a fee of £2 12s. 6d. each time.*

cluding Op. 49 and the easy Sonatinas, as also the first movement of the Sonata in C sharp minor, Op. 27), and will purposely introduce such errors as are likely to be made by the average pupil. These errors must be pointed out by the Candidate. Candidates are recommended to choose works, if possible, of which they have had previous teaching experience.

10. To perform pieces of moderate length chosen by the Candidate, or such portions thereof as the Examiners may select. The pieces must consist of (*a*) a movement by J. S. Bach, (*b*) a movement by Beethoven, and (*c*) a Study by Clementi or Cramer, and must be guaranteed to have been learnt unassisted by any direct teaching or expert criticism, the object being to test the Candidate's ability to understand the requirements of the composer. This rule is not intended to exclude the choice of a piece which may have been heard at a public performance.

Each Candidate will be required, before entering the Examination Room, to sign a declaration that the pieces to be performed by him or her under the foregoing paragraph have been learnt unassisted, in accordance with the conditions therein mentioned.

11. To read a simple piece at sight.

III.—ORGAN.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To harmonize a given melody on the instrument.

To play from a figured bass.

To play from four-part vocal score, including C clefs.

To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

A Candidate for Organ may, at his option (without extra Fee), work a paper on Choir-training.

IV.—STRING INSTRUMENTS.

PRACTICAL WORK.

Candidates in Violin, Viola, Violoncello, and Double Bass will be required –

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To transpose.
3. To read at sight.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

V.—HARP.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VI.—WIND INSTRUMENTS.

PRACTICAL WORK.

Candidates will be required—

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VII.—PUBLIC SINGING.

PRACTICAL WORK.

Candidates will be required—

1. To sing all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select. Certain pieces specified in the lists are to be sung from memory.
2. To read at sight.
3. To play on the Pianoforte an accompaniment, selected and prepared by the Candidate.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts

VIII.—TEACHING SINGING.

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on the physiology of the voice and the teaching of Singing.

PRACTICAL WORK.

4. To answer questions viva voce (with practical illustrations) on the following subjects * :—

   (*a*) The best preliminary instruction to insure a correct and effective delivery of a Song.
   (*b*) The characteristics of "Recitative" and the best method of teaching its interpretation.
   (*c*) Technical studies best adapted to produce flexibility in singing.
   (*d*) The maximum time which should be devoted to the practice of singing so as to avoid the risk of fatigue.
   (*e*) The essentials of a distinct and correct pronunciation in singing.
   (*f*) The meaning of "diction."
   (*g*) The essentials of good phrasing and expression in singing.

5. To undergo tests :—

   (*a*) For accuracy of ear by singing and naming intervals.
   (*b*) For sense of time and rhythm.

6. To accompany on the pianoforte at sight, and to transpose at sight pieces or accompaniments selected by the Examiners.

* *Quality of voice will not be taken into consideration.*

IX.—THEORY OF MUSIC.

Each Candidate will be required to work papers on—

(*a*) Harmony.
(*b*) Counterpoint, Canon, and Fugue.
(*c*) Instrumentation.
(*d*) Form..

Candidates will not be expected to write in more than five parts.

X.—COMPOSITION.

Each Candidate will be required—

To send in Compositions of different classes and characters, including orchestral and choral works, one week before the date of the Examination ; also to work a paper to show the Candidate's proficiency in technique.

NOTE.—*Candidates in Theory and Composition will also be required to attend viva voce Examination.*

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THE PATRON'S FUND (so named with the approval and sanction of HIS MAJESTY THE KING, the Patron of the Royal College of Music) was founded in 1903 by Mr. S. Ernest Palmer, who handed to the Council of the College the sum of £20,000 (supplemented in 1906 by an additional £7,000), the income of which is devoted to the following purposes:—

1. The selection and performance at concerts given for the purpose, of new orchestral, choral, vocal, solo, and ensemble works of composers being British subjects under forty years of age.
2. The assistance of musical performers, being British subjects, in procuring a hearing in public.
3. The provision of travelling scholarships and special grants to students; also the publication of works.

It being the wish both of the Council of the Royal College of Music and of the Founder that the influence of the fund should be far-reaching, and in a sense national, a clause was inserted in the deed of gift to the effect that the fund, primarily applicable for the benefit of past and present pupils of the Royal College of Music, could be extended to any other British subjects, whether educated at any of the musical schools or privately.

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SYLLABUS
1907-8.

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THE ROYAL COLLEGE OF MUSIC was founded at the instance and through the exertions of His Majesty the King (then H.R.H. the Prince of Wales), its first President, and was incorporated by Royal Charter on May 23rd, 1883.

THE OBJECTS OF THE COLLEGE.

The objects of the College are, in the words of the Charter—

"First, the advancement of the Art of Music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons whether educated or not at the College, who on examination may prove themselves worthy of such distinctions and evidences of attainment;

"Secondly, the promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom;

"Lastly, generally the encouragement and promotion of the cultivation of Music as an Art throughout our dominions."

THE SITE OF THE COLLEGE.

The College was opened by His Majesty the King (then H.R.H. the Prince of Wales) on Monday, May 7, 1883. The Building originally occupied by the College (situated on the west side of the Royal Albert Hall) was presented by the late Sir C. J. Freake, Bart. This building was in the year 1903 surrendered by the College to the ground landlords, the Royal Commissioners for the Exhibition of 1851, and is now occupied by the Royal College of Organists.

The new College in Prince Consort Road (adjacent to the Royal Albert Hall) was erected through the munificence of the late Mr. Samson Fox, M.I.C.E., at a cost of £48,000, on a site granted by the Royal Commissioners for

the Exhibition of 1851, and held from them at a nominal ground rent for 999 years.

This Building was opened with state ceremony by His Majesty the King (then H.R.H. The Prince of Wales), on behalf of Her late Majesty Queen Victoria, on Wednesday, May 2nd, 1894.

THE CONSTITUTION OF THE COLLEGE.

The Corporation of the College is constituted as follows :— The President, the Vice-Presidents, the Council, the Director and Board of Professors, the Graduates, and the Donors, the latter being either Annual Subscribers of at least £10 or contributors at one time of £50 or upwards.

A General Meeting of the Corporation is held once in each year, at which the Council present their Annual Report on the condition of the College, with a Financial Statement for the year, from May 1 to April 30.

THE GOVERNING BODY.

The Governing Body consists of the President and the Council, who delegate to an Executive and a Finance Committee respectively the duties of the general management of the College and the investment and control of its funds.

THE TEACHING BODY.

The instruction of the Pupils is conducted, under the superintendence of the Director and Board of Professors, by the Members of the Board and a Teaching Staff, which is selected by the Director, subject to Regulations made by the Council and to their confirmation.

PUPILS.

Pupils of both sexes are admitted to the College, and they consist of:—

STUDENTS. (See page 10.)
SCHOLARS. (See page 14.)
EXHIBITIONERS. (See page 20.)

THE COLLEGE YEAR.

The year consists of three Terms, as follows:—

Midsummer Term, beginning about the 1st of May.

Christmas Term, beginning about the 27th of September.

Easter Term, beginning about the 6th of January.

Notice of the precise date of the beginning and ending of each Term, of the vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time.

STUDENTS.

Students before entering the College are required to fill up the official Form of Application issued for that purpose.

Students are admitted on payment of the Entrance Examination Fee and the Tuition Fee without limitation of age. They are examined on entering the College in their Principal and Second Studies and the Rudiments of Music, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. (See specimen paper on page 28.)

Students are not admitted for a shorter period than one year, viz. three terms, and are required to take up the regular course of instruction, as lessons are not given in single subjects. Admission can take place at the beginning of a term, or at a half term. Students entering at a half-term must remain three terms and a half.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him or her, or on his or her behalf, that the Student will obey the rules, and will remain one year (3 terms) at least in the College, and will pay the fees as they become due (see page 12).

Students who have completed three years (nine terms) of general study in the Senior Department, and Scholars who have been at the College for that period, and whose Scholarships have expired, may, with the approval of the Director, continue at the College for the special cultivation of their

Principal Study at a reduced Fee (see page 13). This reduction can only take effect as from the commencement of a term and not at a half-term.

Students are required to give one month's notice before leaving.

SUBJECTS OF STUDY.

Rudiments of Music.
Theory (Harmony, Counterpoint, Analysis, &c.)
Composition.
Organ.
Choir Training, Accompaniment, and Transposition.
Pianoforte.
Pianoforte Accompaniment.
Solo Singing.
Choral Singing.
*Operatic Singing and Acting.
Sight Singing, Music-Dictation, &c.
Harp.
Violin.
Viola.
Violoncello.
Double Bass.
Wind Instruments.
Orchestration.
Elocution.
*Deportment, Dramatic Action, and Stage Dancing.
Italian, French, and German.
Concerted Music (Instrumental and Vocal, including Ensemble Playing).
Orchestral Practice.
Playing from Score, both Vocal and Orchestral.
The History of Music, and other subjects relating to Music.

COURSE OF INSTRUCTION.

From the above subjects a Student may adopt the following course, or a part of it, with the consent and at the discretion of the Director:—

Principal Study.—Two lessons weekly of one hour each (in conjunction with two other Pupils) in either Solo Singing, Violin, Viola, Violoncello, Double Bass, Piano, Organ, Harp, or Wind Instrument; or, in special cases, double lessons once a week in the same proportion. Theory or Composition may also be taken as a Principal Study, in which case the lesson is an individual one of half an hour weekly. Pupils will have to pass a certain standard of Harmony and Counterpoint before taking up Composition.

Second Study.—One lesson weekly of one hour (in

*See page 13 (Extra Fees).

conjunction with two other Pupils) in one of the various practical branches named in the preceding section or in Pianoforte Accompaniment. (The Second Study cannot be taken until the Pupil has passed an Examination in Rudiments of Music. See page 28.)

Foreign Languages, Elocution, Composition, and Theoretical Subjects may also be taken as Second Studies; in which case the Pupil will have an individual lesson of fifteen minutes weekly in the selected study.

Music Class, including Rudiments, Dictation, and General Subjects connected with Music.—One lesson weekly in class.

Harmony.—One lesson weekly in class, after the Pupil has passed out of the class for Rudiments (see page 29), and until sufficiently advanced to pass into the Counterpoint class.

Counterpoint.—One lesson weekly in class, after the Pupil has passed the requisite grade in Harmony.

Sight Singing.—One lesson weekly in class, for Singers only.

Choral Singing.—One lesson weekly.

Ensemble Playing.—Classes are held for Pupils sufficiently advanced.

Orchestral Practice.—Two hours, twice a week, for Pupils certified to be sufficiently advanced, who are then admitted to the Orchestra as vacancies occur.

History of Music.—Lectures, fully illustrated by voices and instruments, as announced from time to time.

Choir Training.—One lesson per week in Class, for Organists, when sufficiently advanced, on the recommendation of their teacher.

FEES.

The Entrance Examination Fee is £2 2s., which must accompany the official form of application for admission.

The tuition fee for Students is £12 12s. per term. Students who enter at the half-term pay £6 6s. for the rest of that term.

No Pupil is admitted for less than three terms, and Students entering at the half-term must remain three terms and a half.

Pupils who are allowed to remain after nine terms for the special cultivation of their Principal Study (see p. 10) pay a fee of £9 9s. per term. This fee includes (subject to the approval of the Director) Harmony, Counterpoint, and History Lectures; also, in the case of instrumentalists sufficiently advanced, Ensemble Class and Orchestra; in the case of vocalists, Choral and Sight Reading Classes; and in the case of organists sufficiently advanced, Choir-training.

All fees are due and payable in advance at the commencement of each term.*

EXTRA FEES (OPTIONAL).	PER TERM. £ s. d.
ADDITIONAL PRINCIPAL STUDY:—	
One lesson a week	3 3 0
Two lessons a week	6 6 0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee . .	4 16 0
ADDITIONAL SECOND STUDY:—	
One lesson a week	2 2 0
OPERATIC CLASS:—	
One lesson a week	3 3 0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee . .	1 11 6
OTHER CLASSES—One lesson a week:—	
Italian, French, German, Elocution, Dramatic, Deportment, Stage Dancing . . each	1 1 0

Pupils wishing to take up Foreign Languages, Deportment, Dramatic Action, or Stage Dancing, should give notice to that effect when sending in the official form to enter the College, as these Classes can only be formed provided sufficient names are received.

* Cheques to be made payable to "The Royal College of Music or order" and crossed "London and Westminster Bank." Scotch, Irish, and Channel Islands cheques should be made out for an additional sixpence to cover Bank charges.

*SCHOLARS.

Scholarships may be created, from time to time, by the College, or by Corporations, or by individuals, under such conditions as the Council may determine.

Scholarships are of two kinds—

(1.) FREE OPEN SCHOLARSHIPS.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

Scholarships are gained by competition only. They entitle the holder to a thorough and systematic education in theoretical and practical music at the College, and are as a rule tenable for a period of three years. But a Scholarship may be awarded for a shorter period or terminated at any time, should the Council consider the health, progress, or conduct of the Scholar to be unsatisfactory, and the Council shall not be required to give any reason for terminating a Scholarship; or the period may be extended should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

Before entering the College each Scholar is required to sign an Agreement binding him or her to obey the rules of the College, and to remain for the entire term of the Scholarship except when prevented by illness or some other exceptional or unavoidable cause. Such Agreement must be countersigned by the parent or guardian of the Scholar or some other person willing to undertake the responsibility on his or her behalf.

Each Scholar must also present a testimonial to good character, and satisfy the Medical Officer of the College as to his or her state of health.

A person elected to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of being able to pay for his or her education or education and maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

* The holders of the Exhibitions founded by the Savage Club and the Associated Board respectively (*see page* 21) are, during their tenure of such Exhibitions, subject to the same rules as Scholars.

The College does not provide for the control of any Scholar during the vacations.

Candidates for Scholarships are eligible between the following ages, reckoned at the date of their Preliminary Examination :—

COMPOSITION, Males and Females between 13 and 21.
PIANOFORTE, Males between 13 and 18, Females between 13 and 19.
ORGAN, Males between 13 and 19, Females between 13 and 20.
HARP, Males between 13 and 18, Females between 13 and 19.
VIOLIN and VIOLA, Males and Females between 13 and 18.
VIOLONCELLO, Males and Females between 13 and 20.
DOUBLE BASS, Males between 13 and 24.
WIND INSTRUMENTS, Males between 17 and 27.
SINGING, Males between 18 and 24, Females between 17 and 22.

(1.) FREE OPEN SCHOLARSHIPS.

There are fifty-five Open Scholarships, which provide free musical education ; and in some special cases grants towards maintenance are added.

These Scholarships are open to all classes of His Majesty's subjects within the stated ages, and are obtainable by competitive examination only.

When any of these Scholarships are declared to be open for competition due public notice thereof is given by advertisement and otherwise, and a Preliminary Examination is held locally, with the view of testing the candidates, and selecting those whose qualifications are such as to give a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Competition at the College.

Vacancies in the Open Scholarships are announced about November in each year, the Preliminary Examination and the Final Competition taking place respectively in the following January and February.

Should there be no election to a Scholarship in any one or more of the subjects offered for competition, for lack of Candidates being found of a sufficiently high standard therein, the Council may, on the recommendation of the Director and Board of Professors, award the vacant Scholarship to a Candidate in such other subject as may be decided.

Any Scholarship, the election to which is not confirmed by the Council, whether on account of the physical disqualification of the Candidate or from any other cause, will be dealt with in like manner.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Competition, which is held at the College.

The Free Open Scholarships include the following:

The Courtenay Scholarship,
founded by the late Miss Courtenay, in memory of her brother, Frank Courtenay, Esq.;

The Wilson Scholarship,
founded by the late Sir Erasmus Wilson, F.R.S., F.R.C.S.;

The Morley Scholarship,
founded by the late Samuel Morley, Esq., M.P., Howard Morley, Esq., and Charles Morley, Esq.;

The Elizabeth Pringle Memorial Scholarship,
founded by The Dowager Lady Harvey, of South Hampstead, in memory of her mother, Lady Elizabeth Pringle;

each of which provides a sum not exceeding fifty guineas per annum towards maintenance during the College terms;

The Lord Charles Bruce Scholarship,
founded by the late Lady Charles Bruce in memory of her husband the Right Hon. Lord Charles Bruce,

which provides a sum not exceeding forty pounds per annum towards maintenance;

The Dove Scholarship,
founded by the late Edwin Samuel Dove, Esq., of Kilsby, Northamptonshire, for the study of the Violoncello;

The George Grove Memorial Scholarship,
founded by the Council in memory of the late Sir George Grove (first Director of the College) for Composition;

The Laura Clark Scholarship,
founded by the late Mrs. Laura S. Clark; and

The Elliot Galer Scholarship,
founded by the late Elliot J. N. Galer, Esq., of Ansty Frith, near Leicester, for Male Singers.

each of which provides free musical education only at the College.

Vacancies occurring in any one of the above named Scholarships, are, on the recommendation of the Director and Board of Professors, filled by the Council from the holders of Open Scholarships.

(2.) FREE CLOSE OR LOCAL SCHOLARSHIPS.

These Scholarships are founded by the gift of such a sum of money as shall when invested produce an annual income sufficient to provide either musical education or musical education and a sum not exceeding fifty guineas per annum towards maintenance during the College terms. They are obtainable by competition only, of which due notice is given as vacancies arise. They may bear such name as the donor desires, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

These Scholarships are as a rule tenable for a period of three years. In any case in which an extension of tenure is granted to an existing Scholar, persons who would have been within the prescribed age limits if the Scholarship had been determined at the expiration of the three years tenure will be admitted to compete when the examination is actually held.

A Preliminary Examination is held in the locality, but the Final Competition takes place at the College. All Candidates attending at the College for this purpose must pay an examination fee of One Guinea. In the case of Colonial Scholarships the Examination held in the locality is Final.

The following eleven Close or Local Scholarships have been founded. These (with the exception of the last two) provide a sum not exceeding fifty guineas per annum towards maintenance during the College Terms, as well as free musical education :—

The South Province of Victoria Scholarship,
by the late Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

The South Australian Scholarship,
by the late Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

The Montreal Scholarship,
by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing.

The Liverpool Scholarship,
by subscription, for residents in Liverpool, or within twelve miles thereof in the county of Lancaster.

The Heywood-Lonsdale Scholarship,
by the late A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, now of Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

The Whitcombe-Portsmouth Scholarship,
by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

The Norfolk and Norwich Scholarship,
by subscription, for natives of the county of Norfolk, or the county of the city of Norwich, and for residents therein of not less than five years' standing.

The Kent Scholarship,
by subscription, for natives of the county of Kent, for residents therein of not less than five years' standing and for children of parents one or both of whom are residents therein of not less than five years' standing.

The S. Ernest Palmer (Berkshire) Scholarship.
by S. Ernest Palmer, Esq., for natives of the county of Berks, for residents therein of not less than five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

The Royal Amateur Orchestral Society Scholarship
by subscription, restricted to the following persons :—

(1.) Sons or daughters of performing members of the Royal Amateur Orchestral Society, or

(2.) Relatives of performing members of the Royal Amateur Orchestral Society, in some degree not more distant than that of second cousin, or

(3.) Who are recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

The Bristol Scholarship,
by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein of not less than five years' standing.

EXHIBITIONS.

Exhibitions may be created from time to time by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been founded:—

* **The Council Exhibitions.**

At the end of each Term £50 is awarded in Exhibitions, to be competed for and apportioned as the Board of Professors shall think fit among Students of 3 to 5 Terms standing, and those of 6 Terms Standing and upwards.

* **The Charlotte Holmes Exhibition** (£15 annual value), for Students of not less than nine terms standing.

The Clementi Exhibition (founded by the late Reverend H. Clementi-Smith in memory of his grandfather, Muzio Clementi), about £28 annual value, to be awarded at the general Annual Examination to a Student in either of Grades IV. and V. of the Pianoforte Department.

The Exhibitioner is to execute at a College Concert shortly after appointment a pianoforte work of Muzio Clementi.

The amounts awarded in the above Exhibitions will be applied to the reduction of Fees for the three Terms next ensuing.

The Pauer Memorial Exhibition (£7 10*s*. annual value), to be awarded to the Student of at least one year's standing in the College who shall attain the highest position among the *proxime* in the Pianoforte Department of the Open Scholarship Competition in each year.

The amount of this Exhibition will be applied to the reduction of Fees for the Term next ensuing.

* In qualifying for the above Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

* **The Associated Board of The Royal Academy of Music and The Royal College of Music** give Exhibitions each year tenable for two or three years at the College, providing during that period a course of musical instruction similar to that given to Scholars. These Exhibitions are open to those who have taken Honours in the Advanced or Intermediate Grade of the Local Centre Examinations of the Associated Board held in the year in which such Exhibitions are offered for competition.

Full particulars regarding these Exhibitions may be obtained at the office of the Associated Board, 15, Bedford Square, London, W.C.

* **The Savage Club Exhibition** has been founded by the Savage Club for the purpose of granting free musical education in the College, after competition, to persons who belong to some one of the following classes, and is tenable for three years :—

(1.) Who are sons or daughters of Members of the Savage Club ; failing these,

(2.) Those who may be relatives of Members of the Savage Club, in some degree not more distant than that of second cousin ; failing these,

(3.) Who may be sons or daughters of persons qualified to be elected as Members of the Savage Club.

The Lilian Eldée Scholarship (founded by C. W. E. Duncombe, Esq.) This Scholarship (which is alternately in the gift of the Royal College of Music and the Royal Academy of Music) is of the value of £60 per annum. It is for Female Vocalists between the ages of 18 and 25, and of

* *See* Footnote on page 14.

not less than two years' standing in the College or the Academy, and is awarded by the Governing Body of the nominating Institution at their discretion. The Scholars may be elected for either one year or two years, or two Scholars may be successively elected for one year each.

PRIZES.

Rewards of Merit are from time to time offered to the Pupils for competition, of which the following is the list :—

Messrs. Challen and Son give a Gold Medal (annual) for Pianoforte playing.

The John Hopkinson Medals founded by George W. Brown, Esq., in commemoration of the late John Hopkinson, Esq., as a Musician and manufacturer of Pianofortes. These Medals (1 gold and 1 silver) are awarded annually for Pianoforte playing.

Messrs. Brinsmead & Sons give a Piano to be competed for by Piano players, once in three years. The next competition will be in July, 1908.

The London Musical Society's Annual Prize for singing, value £3 3*s*.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished pupil in the College, selected by the Director. The next award will be in 1909.

Messrs. W. E. Hill and Sons give an Annual Prize of a Violin, bow, and a case, of their own make, to be awarded by the Director to such Violin Pupil as he may consider most worthy.

Rajah Sir S. M. Tagore, C.I.E., of Calcutta, has given the sum of 4,000 rupees for the foundation of a Gold Medal in commemoration of the marriage of Their Royal Highnesses the Prince and Princess of Wales. The medal is to be awarded by the Director annually to the most generally deserving Pupil (male and female alternately).

Henry Leslie (Herefordshire Philharmonic) Prize. This prize, which is of the annual value of £10, has been founded by the Herefordshire Philharmonic Society in memory of the late Henry Leslie, and is open for competition to singing pupils, the preference being given, as between competitors of equal merit, to a pupil being a native of Herefordshire or Shropshire, or of any place within the Diocese of Hereford.

The late Edwin Samuel Dove (in addition to the Scholarship before mentioned) has bequeathed a sum of money to the College for the purpose of giving an annual prize to the Pupil that distinguishes himself or herself most in general excellence, assiduity and industry. The prize is of the value of £13.

The Arthur Sullivan Prize. This prize, which is of the annual value of £5, has been founded by Miss Harriet J. Pole in memory of the late Sir Arthur Sullivan, and is open for competition to a pupil of the College, being a British subject, who gives the best proofs of ability and progress in Composition at the Annual Examination.

The Scholefield Prize, in memory of the late Reverend Clement C. Scholefield, to be awarded at the general Annual Examination to a Pupil adjudged to be the best performer on a Stringed Instrument, whether Violin, Viola, Violoncello, or Double Bass. The Prize is of the value of £3.

The Dannreuther Prize, founded by subscription in memory of the late Edward Dannreuther, of the value of £9 9s. per annum; to be awarded at the end of each Easter Term for the best performance during the last preceding year of a Pianoforte Concerto with Orchestra.

The Stern Memorial Gift, in memory of the late Leo Stern, Violoncellist. (Trustees—the Worshipful Company of Musicians.) The sum of £5 5s. is annually placed at the disposal of the Director of the Royal College of Music, to be given by him to a Student of the Violoncello (male or female).

NOTE: *A Pupil having gained a Prize shall not be eligible to compete subsequently for the same Prize.*

EXAMINATIONS.

Scholars, Exhibitioners, and Students are examined as follows:—

1. At the end of each Term all Pupils in the two lower grades of Principal Studies, and the lowest grade of Second Studies, and all Pupils not graded, are examined in their practical work. Pupils in all grades of Harmony, Counterpoint, and Rudiments are also examined.

   These Examinations are conducted by Members of the Board of Professors.

2. At the end of each College year (March) the whole of the Pupils are examined in all their studies. The Examination of the higher grades is conducted by Musicians not on the Teaching Staff of the College, in conjunction with Members of the Board of Professors. The outside Examiners report the result of their Examination to the President.

CONCERTS AND OPERAS.

Concerts, to which admission is wholly by invitation, are held about once a fortnight during term in the Concert Hall of the College, in order to show the results of the studies of the Pupils.

Public Orchestral Concerts are from time to time given by the College in London and in Provincial towns.

A Public Opera Performance is given annually at one of the London Theatres. The following Operas have been thus performed :—

1885. Figaro (Acts I. and II.) : Mozart.
1886. Les deux journées · Cherubini.
1887. Der Freischütz : Weber.
1888. The Merry Wives of Windsor : Nicolai
1889. The Taming of the Shrew : Goetz.
1890. Cosi fan tutte : Mozart.
1891. The Barber of Bagdad : Cornelius.

1892. Orpheus: Gluck.
1893. Genoveva: Schumann.
1894. Le Roi l'a dit: Délibes.
1895. Dido and Æneas: Purcell (Bi-centenary Commemoration).
1896. Falstaff: Verdi.
1898. Don Juan: Mozart. Flying Dutchman: Wagner.
1899. Magic Flute: Mozart.
1900. Euryanthe: Weber.
1901. Much ado About Nothing: Stanford.
1902. Fidelio: Beethoven.
1903. Hansel and Gretel: Humperdinck.
1904. Alcestis: Gluck.
1905. Figaro (entire work): Mozart.
1906. Shamus O'Brien: Stanford.

THE COLLEGE LIBRARY.

The College possesses a large and valuable Library, including that of the Antient Concerts, presented by Her late Majesty Queen Victoria; that of the Sacred Harmonic Society; and also many musical instruments.

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

THE DONALDSON MUSEUM.

Honorary Curator—Sir George Donaldson.

This valuable collection of ancient musical instruments was presented in 1894 to His Majesty the King (then H.R.H. The Prince of Wales) for the College by Sir George Donaldson, who also personally superintended and defrayed the expenses of the decoration and furnishing of the Museum in the style of the Italian Renaissance of the sixteenth century.

The Museum is open to the public at certain hours during term time.

GENERAL REGULATIONS.

Pupils, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they are intended to pursue.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. If absent for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All Pupils, in their Principal and Second Studies, must remain in the teaching room for one hour, that is, for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up at the end of each Term, signed by the several Teachers concerned, and by the Director, and is transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be reported to the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to the number of terms during which they have been on the College books, signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his name until he has gained the Certificate for Associateship (A.R.C.M.); (*see* page 31).

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for the A.R.C.M. Examination in their Principal Subject, the Fee will be remitted for their first Examination.

The Pupils have, to a certain extent, free access to many concerts and musical performances in the metropolis, for which privilege the Council are indebted to the generosity of the various Managers and Directors of the same.

Luncheons, teas, and light refreshments may be obtained by the Pupils in the College at moderate charges.

JUNIOR DEPARTMENT.

A Junior Department has been established for the purpose of providing sound and adequate musical education for Pupils under the age of 16 years. For Fees, Course of Study, and Regulations, see Junior Department Syllabus.

LODGINGS.

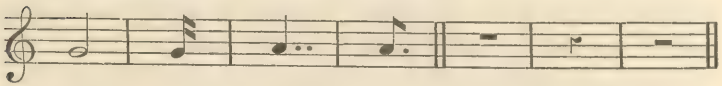
There is no accommodation for residence in the College but fifty Female Pupils are received into the Alexandra House, which was erected by the liberality of the late Sir Francis Cook, Bart., under the patronage of Her Majesty the Queen (then H.R.H. the Princess of Wales), for the accommodation of Female Pupils studying in Art, Music, and Science, on the Estate of the Royal Commissioners for the Exhibition of 1851. Terms can be obtained from the Lady Superintendent, Alexandra House, Kensington Gore, S.W.

RUDIMENTS EXAMINATION (see pp. 10 & 12).

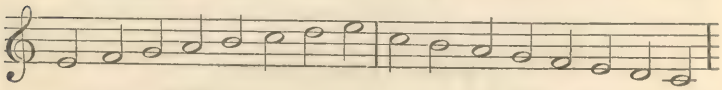
No. 1.

Specimen of Questions to be answered by Pupils on entering the College before they can take up a Second Study.

1.—Name these notes and rests, and give the value of each in semiquavers.



2.—Place the proper sharps or flats before the notes in the following scales :—



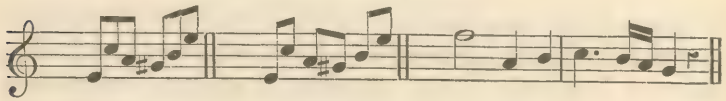
E Major. C Minor.

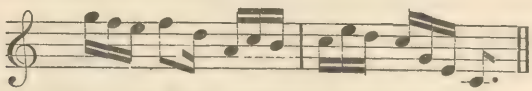
3.—What is the relative major of F minor? Of G sharp minor?

4.—Write the key-signatures of D major, B flat major, and E flat minor.

5.—Write the ascending scales of G minor and F sharp minor in three forms, naming each.

6.—Put the time-signatures to these phrases :—





7.—Under each of these six headings write three different time-signatures :—

Duple		Triple		Quadruple	
Simple.	Compound.	Simple.	Compound.	Simple.	Compound.

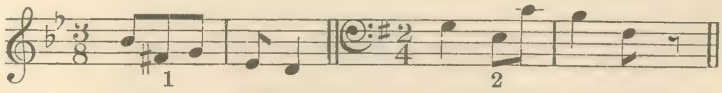
RUDIMENTS EXAMINATION (see p. 12).

No. 2.

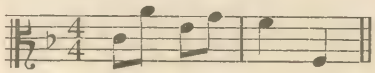
Specimen of Questions to be answered by Pupils before entering the Harmony Class.

1.—Draw the great stave of eleven lines; number the lines, beginning with the lowest, and say upon which you place the F, C, and G clefs.

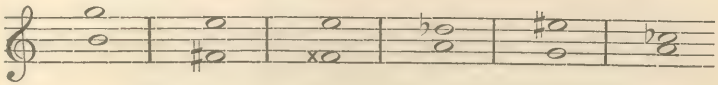
2.—Write phrase No. 1 in Alto clef, phrase No. 2. in Tenor, keeping the same pitch.



3.—Write this phrase in the Treble clef :—



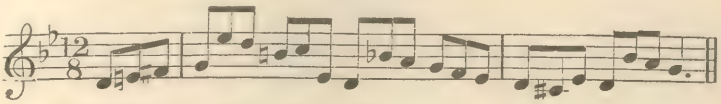
4.—Name these intervals :—



5.—Invert and name all the intervals given in Question 4.

6.—Give an example each of (1) a compound interval, (2) a consonant interval, (3) a chromatic interval, (4) a dissonant interval.

7.—Transpose this into F sharp minor.



8.—In the key of G sharp minor write the sub-mediant, the leading note, the supertonic, and the dominant.

This Syllabus is subject to alteration from time to time with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

CHARLES MORLEY,
Hon. Secretary

November, 1907.

EXAMINATION FOR ASSOCIATESHIP OF THE ROYAL COLLEGE OF MUSIC.

A Certificate of Proficiency, bearing with it the title of "ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC," is granted for excellence in a particular branch of Music. The Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and bears the signature of the President, or of one of the Vice-Presidents, according to the provisions of the Charter.

The holder of a Certificate of Proficiency is entitled to place the letters A.R.C.M. after his or her name.

The Examination takes place at the College, and is open to all comers, whether Pupils of the College or not, without restriction of age.

Candidates intending to enter must fill up and forward to the College, the official Form of Application issued for that purpose.

Specimens of past Papers of the Grammar of Music, Figured Bass, Optional Harmony and Counterpoint, and Theory of Music, are issued gratis, so long as they remain in print.

(*For full particulars and conditions, with the list of Pieces, &c., in which Candidates will be examined, see the special Syllabus of this Examination usually issued about the month of August*).

FEES.

A Fee of Five Guineas must be paid for the first Examination in any one subject. An additional subject, or subjects, may be taken on payment of a further Fee of One Guinea each for the first Examination only.

A Candidate failing to satisfy the Examiners at the first Examination may enter for a second Examination in the same subject or subjects in the following year on payment of a Fee of Two and a Half Guineas for each subject.

The Fee for every third Examination in any subject will be Five Guineas.

In the case of Scholars or Exhibitioners (other than Council Exhibitioners) who are allowed to enter for Examination in their Principal Subject, the Fee will be remitted for their first Examination.

Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony or Counterpoint, or both, must work a special paper. There is no Extra Fee for this Examination.

No portion of any Fee will be returned save on account of serious illness or other very exceptional cause, *and at the discretion* of the Council. In case of illness a medical certificate must be immediately forwarded to the Registrar.

In case of a withdrawal from any cause whatever within 14 days prior to the first day of the Examination, a sum of One Guinea will be deducted from the Fee paid, and retained by the College.

On payment of a Fee of Two Shillings and Sixpence for each subject, Candidates will be informed of the number of marks awarded under each heading in the Examiners' Reports.

I.—PIANOFORTE, SOLO PERFORMANCE.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts

II.—TEACHING THE PIANOFORTE.

(*See* Foot-note.)

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To give an outline of a course of instruction in technical exercises, studies and pieces.
4. To name studies of different degrees of difficulty suitable for special purposes. For identification, the first bar of each study is to be quoted.

   The term "Special Purposes" refers to the various departments of technique. The Candidate's answers should show a general acquaintance with the Studies of Bertini, Clementi, Cramer, Czerny, Moscheles, &c.

5. To answer, questions on terms and signs relating to tempo, expression, and phrasing.

PRACTICAL WORK.

6. To answer questions on the position of the hands and action of the fingers, and to illustrate the points referred to by playing such scales and arpeggios as may be required by the Examiners. The playing of scales in double thirds and double sixths is not compulsory.
7. To give practical illustration of the rendering of such ornaments as occur in the works of Bach, Mozart, and Beethoven.
8. To give practical illustration of the fingering of passages submitted by the Examiners.

   The passages to be fingered will be printed on a paper which may be inspected by each Candidate before entering the Examination Room.

9. To detect inaccuracies in the rendering of a composition well known to the Candidate.

   The Examiner will select and play portions of a movement to be chosen by the Candidate from one of the Sonatas of Beethoven (but ex-

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NOTE.—*Candidates for "Pianoforte Teaching" Certificate must pass in* **both** *Practical Work and Paper Work. If they pass in one or the other only, the pass in that respect will be allowed to count for any subsequent Examination to complete their Pass on payment of a fee of £2 12s. 6d. each time.*

cluding Op. 49 and the easy Sonatinas, as also the first movement of the Sonata in C sharp minor, Op. 27), and will purposely introduce such errors as are likely to be made by the average pupil. These errors must be pointed out by the Candidate. Candidates are recommended to choose works, if possible, of which they have had previous teaching experience.

10. To perform pieces of moderate length chosen by the Candidate, or such portions thereof as the Examiners may select. The pieces must consist of (*a*) a movement by J. S. Bach, (*b*) a movement by Beethoven, and (*c*) a Study by Clementi or Cramer, and must be guaranteed to have been learnt unassisted by any direct teaching or expert criticism, the object being to test the Candidate's ability to understand the requirements of the composer. This rule is not intended to exclude the choice of a piece which may have been heard at a public performance.

Each Candidate will be required, before entering the Examination Room, to sign a declaration that the pieces to be performed by him or her under the foregoing paragraph have been learnt unassisted, in accordance with the conditions therein mentioned.

11. To read a simple piece at sight.

III.—ORGAN.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To harmonize a given melody on the instrument.

To play from a figured bass.

To play from four-part vocal score, including C clefs.

To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

A Candidate for Organ may, at his option (without extra Fee), work a paper on Choir-training.

IV.—STRING INSTRUMENTS.

PRACTICAL WORK.

Candidates in Violin, Viola, Violoncello, and Double Bass will be required –

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To transpose.
3. To read at sight.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

V.—HARP.

PRACTICAL WORK.

Each Candidate will be required—

1. To play all the pieces in the published list, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To extemporize, to modulate, and to transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VI.—WIND INSTRUMENTS.

PRACTICAL WORK.

Candidates will be required—

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To transpose.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts.

VII.—PUBLIC SINGING.

PRACTICAL WORK.

Candidates will be required—

1. To sing all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select. Certain pieces specified in the lists are to be sung from memory.
2. To read at sight.
3. To play on the Pianoforte an accompaniment, selected and prepared by the Candidate.

PAPER WORK.

4. To answer questions on the grammar of music.
5. To harmonize a given figured bass in four parts

VIII.—TEACHING SINGING.

Each Candidate will be required—

PAPER WORK.

1. To answer questions on the grammar of music.
2. To harmonize a given figured bass in four parts.
3. To answer questions on the physiology of the voice and the teaching of Singing.

PRACTICAL WORK.

4. To answer questions viva voce (with practical illustrations) on the following subjects * :—

(*a*) The best preliminary instruction to insure a correct and effective delivery of a Song.
(*b*) The characteristics of "Recitative" and the best method of teaching its interpretation.
(*c*) Technical studies best adapted to produce flexibility in singing.
(*d*) The maximum time which should be devoted to the practice of singing so as to avoid the risk of fatigue.
(*e*) The essentials of a distinct and correct pronunciation in singing.
(*f*) The meaning of "diction."
(*g*) The essentials of good phrasing and expression in singing.

5. To undergo tests :—

(*a*) For accuracy of ear by singing and naming intervals.
(*b*) For sense of time and rhythm.

6. To accompany on the pianoforte at sight, and to transpose at sight pieces or accompaniments selected by the Examiners

* *Quality of voice will not be taken into consideration.*

IX.—THEORY OF MUSIC.

Each Candidate will be required to work papers on—

(*a*) Harmony.
(*b*) Counterpoint, Canon, and Fugue.
(*c*) Instrumentation.
(*d*) Form..

Candidates will not be expected to write in more than five parts.

X.—COMPOSITION.

Each Candidate will be required—

To send in Compositions of different classes and characters, including orchestral and choral works, one week before the date of the Examination : also to work a paper to show the Candidate's proficiency in technique.

NOTE.—*Candidates in Theory and Composition will also be required to attend viva voce Examination.*

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1. The selection and performance at concerts given for the purpose, of new orchestral, choral, vocal, solo, and ensemble works of composers being British subjects under forty years of age.
2. The assistance of musical performers, being British subjects, in procuring a hearing in public.
3. The provision of travelling scholarships and special grants to students; also the publication of works.

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